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MUSIC

Early Books Manuscripts, Portraits and Autographs

(1473-1928 A.D.)

No. 512

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New Bond Street
LONDON, W.
(and at Paris)

3536 13

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LIBRARY

A Florentine woodcut from PIETRO DE CANNUZI. REGULE FLORUM MUSICES. Florence, 1510.
See Item No. 22.

No. 512

1928

MUSIC

Early Books, Manuscripts, Portraits and Autographs

TO HIS MAJESTY
KING GEORGE V

MAGGS BROS.
(B. D. MAGGS, E. U. MAGGS)

Booksellers by Appointment to His Majesty King George V,
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[AND 130, BOULEVARD HAUSSMANN, PARIS (8).]

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AND LONDON

MUSIC

A CATALOGUE OF EARLY BOOKS, MANUSCRIPTS, AUTOGRAPHS & ENGRAVINGS RELATING TO MUSIC

WITH MUSICAL NOTATION IN NEUMES.

1230 A.D. (Circa) [1] LEGEND OF THE MARTYRDOM OF SAINT BLAISE, and the Office of the Saint.

Well written manuscript on vellum, in Black Letter, in double columns, 32 lines to a full page; at the end there is an addition of liturgical addenda referring to the initiation of Catechumens, *with musical notation in neumes, on one red line.*

On the first leaf an interesting drawing of Saint Blaise in his episcopal robes, holding a crozier in his right hand, a book in his left, and the mitre on his head; on the last leaf is the drawing of the Guidonian hand.

At the beginning an initial letter on a red background, some headings in red.

Folio. *Levant morocco, g. e., by Rivière.*

(*Italy, circa* 1230). £52 10s

Manuscripts of this date with musical notation are exceedingly uncommon.

(Continued over)

LEGEND OF THE MARTYRDOM OF SAINT BLAISE—*continued.*

The manuscript begins as follows:—

Incipit Passio sti blasii. Eo tem in Sebastia cappadocie tradidit quidam ad corectionem eos.

The manuscript ends: Quibus proficientibus memoriam beatissimi et glorissimi Christi martyris blasii cum laudibus et ymnis et gloria indefinita. Passus est enim beatissimus Christi martyr Blasius. In Sebastia civitate imprimte Agricolao. Regnante innobis ora nostro Jhu Christo an est honor et glorio in secula seculorum. Amen. (This beginning and end is quite different from any of those recorded in the Bollandist—*Bibliotheca Hagiographica Latina*).

1350 A.D. (Circa) [2] MAGNIFICENT MANUSCRIPT ANTIPHONAL OR CHOIR BOOK OF THE BENEDICTINE ORDER on vellum, written in black and red on 182 leaves.

With musical notation on four lines throughout and 3 magnificent illuminations in gold and colours, one occupying a quarter of the page.

Folio. *Original binding of wooden boards covered with leather, the corners brass bound, and with bosses in centre of each side.* The pages measure 22 by 14 inches.

(*Italy, XIVth Century*).

(SEE ILLUSTRATION, PLATE NO. 1). £350

The miniatures are as follows:—

1. Jesus sitting in glory, on a throne, below his disciples look up to him. In the corners of the minature are Benedictine nuns and monks.

The whole represents an historiated initial "A" measuring 9½ by 6½ inches.

At the bottom of the page are some heads of monks and nuns of the Benedictine Order.

2. The birth in the manger.

The whole represents an historiated initial "L" measuring 8 by 5 inches.

At bottom of the page are seven figures of Benedictine monks and nuns and three miniatures in circles.

3. The baptism of Jesus in the River Jordan by St. John the Baptist.

The whole represents an historiated initial "H" measuring 8 by 5 inches.

At the bottom of the page are half-length representations of a Benedictine monk and two nuns, each in a circle, on a red or blue background.

1399 A.D. (Circa) [2A] GRADUALE AD USUM ECCLESIAE BRIXINENSIS.

A Gradual of the diocese of Brescia in Northern Italy *written on 192 leaves of vellum, with musical notation throughout on four lines, written in black and red, with initial letters in red, some in red and yellow.*

Written in the fifteenth century.

4to. *Original wooden boards, covered with deer skin and with one leather thong (leather worn).*

(*Brescia, Northern Italy, circa* 1399.) £35

Many of the contents are not to be found in the later printed *Graduales.*

1400 A.D. (Circa) [2B] ANTIPHONAL. Contents: The Proper of the Season; the Proper of the Saints; the Common of the Saints. [*With the music notation.*]

Manuscript, written in red and black on 461 leaves of vellum. *With music notation. Initial letters painted in red or blue with a pen-drawn background of the complementary colour and marginal elongations.*

4to (236 × 150 mm.). *Levant morocco.*

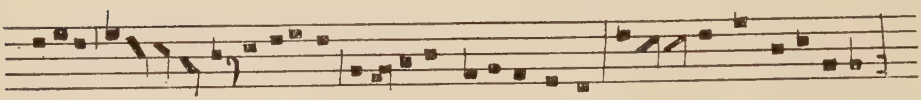
(*France, Early XVth Century*).

(SEE ILLUSTRATION, PLATE NO. II). £110

An inscription in a XVth century hand, at the top of the first page states that this book belongs to " dominus Vall. Vidis " of the Charterhouse near Paris.

1450 A.D. (Circa) [3] MACHAUT (Guillaume de). LAY MORTEL. Fifteenth-Century French Love Song, *with the musical notes,* in manuscript, written on a long scroll of vellum, consisting of 64 lines of text and 19½ lines of music.

The song begins as follows:—



Un mortel lay vueil commencier, & atous amans annuncier, comment amours me veult traitier, & mettre, etc.

In buckram case. (*France, circa* 1450).

(SEE ILLUSTRATION, PLATE NO. III). £75

Nine manuscripts in all are known of the *Lay Mortel*, all with the musical notes, but our copy is the only one which contains this song by itself, and this makes our manuscript very interesting, because in all the other manuscripts this song is only found together with other songs.

This is the only manuscript, with the exception of the one in the possession of the Marquis de Vogüé, which is not in a public library.

The manuscripts known are as follows:—

Paris, Bibliothèque Nationale, *fonds français* 843, 1584, 1585, 1586, 9221, 22246, Arsenal 5203, Berne 218, the Vogüé manuscript and our own. There is a Machaut manuscript in the Pierpont Morgan Library, but we have no description of it, neither do we know if the *Lay Mortel* is to be found there.

A complete edition of the musical works of Guillaume de Machaut is in the course of publication by Breitkopf and Haertel (*Herausgabe älterer Musik bei der deutschen Musikgesellschaft*), but the *Lay Mortel* is again not reproduced.

In 1927 Mademoiselle E. Droz published in "*Le Bulletin de la Société de Musicologie*" a little note on our manuscript, and the text has been printed by Chichmaref in "*Les Poésies Lyriques de Guillaume de Machaut,*" Vol. II, p. 371. (Paris, 1913).

THE FIRST PRINTED BOOK TO CONTAIN PRINTED MUSICAL NOTES.

1473 A.D. [4] GERSON (Johannes). COLLECTORIUM SUPER MAGNIFICAT.

Small Gothic type, 38 long lines to a full page, capital spaces, *large capitals supplied in red, paragraph-marks, initial strokes in red.*

With the first printed musical notes, which are printed in THIS CASE BY MEANS OF STAMPS, *leaving the lines to be filled in by hand, their proper position being indicated by the printed clef signature on the left side of the page.*

Folio. *Calf, three-line fillet border on sides, fully gilt back, inside dentelles, g. e.*

(*Esslingen, Conrad Fyner*), 1473.

(SEE ILLUSTRATION, PLATE NO. IV). £275

Hain 7717. B.M. Catalogue of Fifteenth Century Books, Vol. II, page 512. *Verzeichniss der Musiktheoretischen Inkunabeln*, p. 67.

THE IMPORTANCE OF THIS EARLY BOOK CONSISTS IN ITS BEING THE FIRST TO CONTAIN PRINTED MUSICAL NOTES.

No copy in Catalogue of Early Music Books in Library of Congress.

The earliest known specimen of printed musical notation is obtained in this volume. The notes were stamped in afterwards by means of punches. This copy differs from those in the British Museum and the John Rylands Library, Manchester, in that both the latter are without lines, whereas our copy has the lines added by the illuminator.

A COPY OF THIS BOOK IS EXHIBITED AS No. 1 IN THE CASES DEVOTED TO MUSIC IN THE KING'S LIBRARY IN THE BRITISH MUSEUM.

Only 2 copies in U.S.A. (according to Census).

THE FIRST BOOK CONTAINING TYPE-PRINTED MUSIC.

1480 A.D. [5] NIGER (Franc.). GRAMMATICA BREVIS.

Roman Letter, 24 lines to a full page. *With six pages of printed musical notation.*

4to. *Morocco, g. e., by Rivière.*

Venice, Theodorus Herbipolensis, Francus, 21 March, 1480.

(SEE ILLUSTRATION OPPOSITE.) £105

Hain 11858. Proctor 4498. *Verzeichniss der Musiktheoretischen Inkunabeln*, p. 68.

B.M. Cat. V, p. 281 (our copy corresponds exactly to the first of the two variants described there).

THE FIRST BOOK CONTAINING TYPE PRINTED MUSIC AND EXHIBITED AS SUCH IN THE SHOW CASE AT THE BRITISH MUSEUM. This is found on leaves 199, 200, and 201 in the chapter on Harmony. It consists of type-printed musical notes printed over the corresponding text, but without staves, which were added with the pen. This rare book has remained unknown to Mr. Barclay Squire, for in his paper on Early Music Printing in "*Bibliographica*" the earliest instance of printed music mentioned is the Dominican Missal of 1482; the *Collectorium super Magnificat* of 1473, which he quotes as a forerunner, has no type-printed music. The music in this work is printed in by means of stamps.

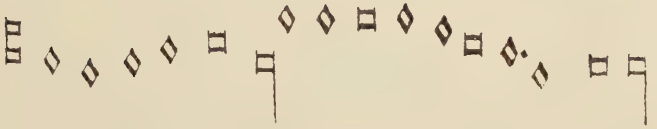
This is the only book known from the press of Theodore of Wuerzburg. From the rather obscure colophon in two distichs on the last leaf, we gather that it was printed by him by order and at the expense of Lucilius Santritter of Heilbronn, who in 1482 appears again in partnership with Erhart Ratdolt, and later with Hamman and de Sanctis. The types employed, both the Roman and the Greek, closely resemble those of Jenson and Jac. Rubeus, but offer some distinctive features.

This is Willibald Pirckheimer's copy (with the Royal Society's Library stamp at the foot of the first page) neatly rubricated in red and blue and with some neat marginal annotations in his autograph. On the blank verso of the last leaf he has written out the Greek alphabet and two sentences of Greek grammar: in Greek, with the Latin translation above and the phonetic pronunciation below. This pronunciation corresponds to the Modern Greek pronunciation (e.g., "*posse diphtongi isin Ellynon*"). We know that Pirckheimer's teacher of Greek at Padua in 1490 was Marcus Musurus, a Cretan, who edited several Greek Classics for Aldus.

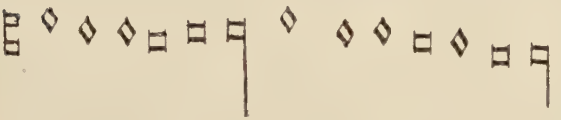
A COPY OF THIS BOOK, No. 2 IN THE CASES DEVOTED TO MUSIC IS EXHIBITED IN THE KING'S LIBRARY AT THE BRITISH MUSEUM.

ELEGIACA:

Elegiaca harmonia ē qua in elegiacis miſeriſq; car minib. decantandis utimur: cuius numeri ſunt tales.

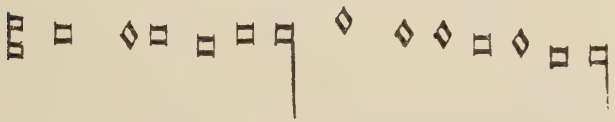


Tempora labuntur tacitiſq; feneſcimus annis



Et fugiunt freno non remorante dies

Proſpera lux oritur: linguis animiſq; fauete.



Nunc dicenda bona Sunt bona uerba die

A Page from Niger, Grammatica brevis.
Venice, 1480.
(The first book containing type-printed music).
See Item No. 5.

THE GREAT ORATOR QUINTILIAN ON MUSIC.

1480 A.D. [6] QUINTILIAN. INSTITUTIONES ORATORIAE.

Roman Letter, 39-40 long lines to a full page.

Folio. *Vellum.*

(*Treviso, Johannes Rubeus, ca.* 1480.) £48

Hain 13644 (without seeing it). Proctor 6495. This edition not in *Verzeichniss der Musiktheoretischen Inkunabeln.*

THIS MONUMENTAL WORK, A COMPLETE SYSTEM OF RHETORIC, CONTAINS A CHAPTER ON MUSIC, ENTITLED "*De Musice et ejus laudibus.*"

No copy in U.S.A. (according to Census).

Miniature (reduced) from a page of the GREAT MANUSCRIPT ANTIPHONAL OR CHOIR BOOK.
(Italy, ca. 1350).
See Item No. 2.

A page of Music from THE ANTIPHONAL MANUSCRIPT ON VELLUM.
(France, ca. 1400).
See Item No. 2B.

THE PART OF MUSIC IN THE UPLIFTING OF MAN'S UNDERSTANDING.

1484 A.D. [7] TORRE (Alfonso de la). VISIO DELECTABLE. (In Catalan).

Gothic Letter, double columns, 41 lines to a full page. Initial spaces, with guide-letters.

Folio. *Full levant morocco, g. e., by Rivière.*

Barcelona, (Pedro Posa?) for Mateo Vendrell, 17 April, 1484.

£500

Haebler 643. Hain 15555. This work is not cited by *Verzeichniss der Musik-theoretischen Inkunabeln.*

Catalan translation from the original Castilian Spanish. The first dated edition of the *Delectable Vision,* and probably the earliest edition.

The *Delectable Vision* is an allegorical vision in which the author supposes himself to see the Understanding of man in the form of an infant brought into a world full of ignorance and sin, and educated by a succession of such figures as Grammar, Logic, Music, and Astrology.

Music personified appears in the sixth chapter, which is entitled: *On tracta dela Musica y dela ultilitat. E diu de sos inventors y de samaneta.*

The author of the work was Alfonso de la Torre, commonly called "*The Bachelor,*" who seems to have been a native of Burgos, and who was, from 1437, a member of the College of Saint Bartholomew at Salamanca; he wrote his book at the request of Juan de Beamonte, Prior of the Order of St. John of Jerusalem and tutor of Prince Carlos of Viana.

This edition of Torre's *Vision* occupies a peculiar position in the history of Barcelona printing, being the sole book produced at Barcelona between 1482 and 1488. This all but complete cessation of printing for six years is a mystery, for there were neither epidemics nor great political revolutions at Barcelona during that period that the printing-offices should have closed down.

No other copy of this book is known outside the Iberian Peninsula, where Haebler knew of only three copies.

Blank margins restored; a few letters in facsimile.

No copy in U.S.A. (according to Census).

WITH THE FIRST EXAMPLES OF THE USE OF WOODBLOCKS FOR MUSIC-PRINTING.

1487 A.D. [8] BURTIUS (Nicolaus). Musices Opusculum; cum defensione Guidonis Aretini adversus quendam Hyspanum veritatis prevaricatorem.

Gothic Letter, 29 long lines to a full page, *with four explanatory diagrams and five specimens of musical notation printed from wood blocks, of which two are full-page.*

The first page is adorned with an illuminated initial letter with marginal decoration and coat-of-arms at bottom, in gold and colours.

4to. *Vellum.*

Bologna, Ugo de Rugeriis, 1487.

(SEE ILLUSTRATION OPPOSITE & PLATE NO. V.). £250

Hain 4145. Proctor 6565. Pellechet 3098. Eitner II, 249. Fétis II, 113. *Verzeichniss der Musiktheoretischen Inkunabeln*, p. 72.

"This book is of great interest as forming part of a controversy on the system of hexachords which was carried on with much bitterness, and a plentiful use of bad language between a Spanish musician, Ramis de Pareja, the author Spartaro, a pupil of Pareja, and the famous Gafurius. To us, however, its principal interest centres in the fact that it contains some of the very earliest attempts at music printing. It is the first example of the use of wood blocks for music printing."

A page from this book is reproduced in Grove's *Dictionary of Music.*

"In 1482 a Spanish musician, Ramis de Pareja, settled in Bologna and founded a music-school. In that year he published a book, now of the greatest rarity, in which he criticised with freedom the system of Guido. The point at issue was that the system of hexachords made no provision for the fact that if the fifths were in perfect tune the thirds would require to be adjusted, and *vice versa.* It is the earliest notice of a difficulty which has continued to occupy the attention of musicians to the present time. This brought forth a vigorous rejoinder from Nicolaus Burtius, "*Musices Opusculum.*"

Spartaro, a pupil of Ramis, replied, asserting that Burtius was incapable of understanding the subject. Gaforius, in his *De harmonia musicorum historia* (see No. 37 of this catalogue), expressed with great decision his opposition to the views of Ramis." (J. E. Mathew, *The Literature of Music*, 1896).

"In this work which is a collection of three musical tracts, the musical examples are all printed, rudely enough, from wooden blocks. The first tract gives three examples of musical notation: the Hymn '*Ut queant laxis*,' printed on a five-line stave; seven ascending hexachords in eleven lines, and twenty-one ascending tetrachords on a similar stave. The second tract contains the music of a three-part composition on a five-line stave, and the last tract various examples of ligatures and notes of different value similarly printed."

No copy in U.S.A. (according to Census). No copy in Catalogue of Early Books on Music in Library of Congress.

A page from Burzio. Musices opusculum. Bologna, 1487.
See Item No. 8.

1488 A.D. [9] (HUGO SPECHTSHART VON REUTLINGEN). FLORES MUSICE OMNIS CANTUS GREGORIANI.

FIRST EDITION. Gothic Letter, *the musical notes printed from blocks, and woodcut of a hand. Small capitals. Space for capital S with guide-letter on 3a. Initial letter supplied in red. Rubricated. With full-page woodcut showing musical notes produced by tapping stones, by the wind, a water-wheel and hammering on an anvil with hammers of different weight, and the folding plate* DISPOSITIO MONOCORDI.

4to. *Vellum.*

Strassburg, Johann Prüss, 1488.

(SEE ILLUSTRATIONS OPPOSITE & OVERLEAF). £250

Variant of Hain 7174. Schreiber V, 5, 270. B.M. Cat. of early printed books, Vol. I, p. 121. Proctor 538, variant. Eitner V, 225. Catalogue of Early Books in the Library of Congress, p. 260. *Verzeichniss der Musiktheoretischen Inkunabeln*, p. 73.

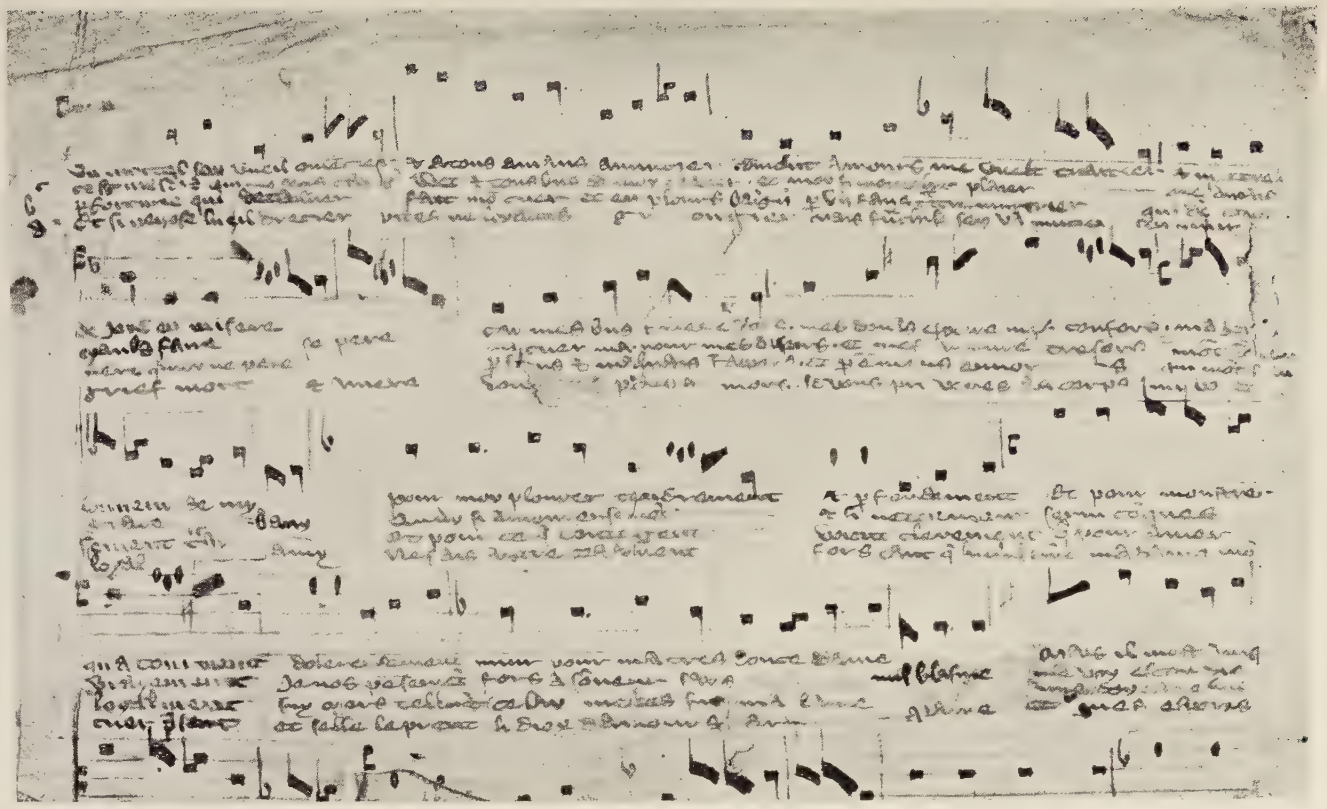
"Although printed in or about the year 1488, the body of the work was written as early as 1332. It consists of a Latin poem of 635 hexameter verses, which are also leonine. In most copies the verses run on continuously, without division of the lines, except that each begins with a capital letter. In this copy, however, the verses are printed in the usual manner. The smaller type is a running commentary by an unknown hand."

"It is divided into four books, which treat of Gamut, of the Monochord, of Intervals and of the Church Tones and their use, and it was designed as an assistance to the younger clergy in the proper discharge of their duties. The volume is of great rarity." (J. E. Mathew, *The Literature of Music*, 1896).

Grove's *Dictionary of Music*, new edition, 1927, writes the following:—

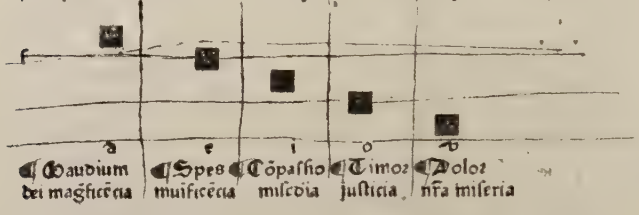
"Hugo von Reutlingen, Hugo Spechtzhart (b. 1285 or 1286, d. 1359 or 1360), known by his treatise *Flores musicae*, published Argentinae, 1488, and many subsequent editions, the latest with a German translation by C. Beck, Stuttgart, 1868."

Only two copies in U.S.A. (according to the Census).



GUILLAUME DE MACHAULT, *Lay Mortel* Love Song in French of the Fifteenth Century,
In Manuscript, on a Vellum Scroll.
See Item No. 3.

et ista notæ Conformacio ad quinq; notulas sol/fa/mi/re/ut/ Quis quis audiuit aduertere diligenter voluerit / inuenet q̄ oīs meditacio salubris tam diuinarum q̄ humanarū scientiarū reduci potest ad quinq; verba, quæ quatuor prima deū respiciunt, scz magnificencia/ mumficecia mi sericordia/ iustitia/ Quintū est hominī speciale videlicz miseria Omne siquidē canticū spūs ꝛ cordis habet formari scdm alterum quinq; verbo rū seu duorū seu trium seu omniū simul predictorū, Possent sibi omēs cordis et spiritus affectiones ad nūm deduci quinariū que sunt gaudiū spes/ cōpassio/timor/ dolor/ applicando singulis verbis lris meditacōis singule, q̄ ordinem hic positum voci sonantis affectōis Denum quinq; vocales ordine naturali ponite notule sūt monstrātes cui voci lra sit accōmoda eam p depssionē et eleuacōz ad instar game naturalis sol/fa/mi/re/ut/ Aut ponat ordo nature vocaliū deptis sonantibus ut ps in hac figura·



Gaudium dei magnificencia | Spes mumificecia | Cōpassio miscordia | Timor justicia | Dolor nra miseria

Volumus aūt ut existimet aliquis gama pūs misticoꝝ oīm canticoꝝ valere ptm efficaciter vt cāret cor ꝛ spūs p affectū sit ꝛ effectū hō fuerit hinc arti de se dignite facilime suspaditus, psertim in musica sensuali sic ꝛ in psalterio ꝛ cythara, sic in choro vocali, sic in cordis ꝛ organo Sed nec oportet nec expedit sola pncia fantasia figurali vsari diuina q̄ ducantur ad intelligencie puritatē, fantasmatibus vel transcensis p interim quantū fas extiterit derelictis, nec ideo putanda est pūs ars inutilis vel supuacua, vel solū fantasialis ḡm pus est qd animale scdm apostolū ꝛ omnis nostra cogncio intellectiua sumit a sensibilia principiū que iuuatur dū ordinata sibi fantasmata pūtātur, ꝛ sub cōpendio, hoc vnū fidenter pollicemur, q̄ pūs ars tamē in vtero nature fōmata cui nulla est lingua barbara vel ignota practicabilis erit omnibus et per omnes fines discreacione ideomatum qui conuerti voluerint ad cordi vbi tamquā in libro scriptum est impressum ꝛ signatum ꝛ notulatū licet obumbratum in multis pscriptū ternariū Nam quis negauerit deum

A page from Gerson, Collectorium super Magnificat. (Esslingen), 1473.

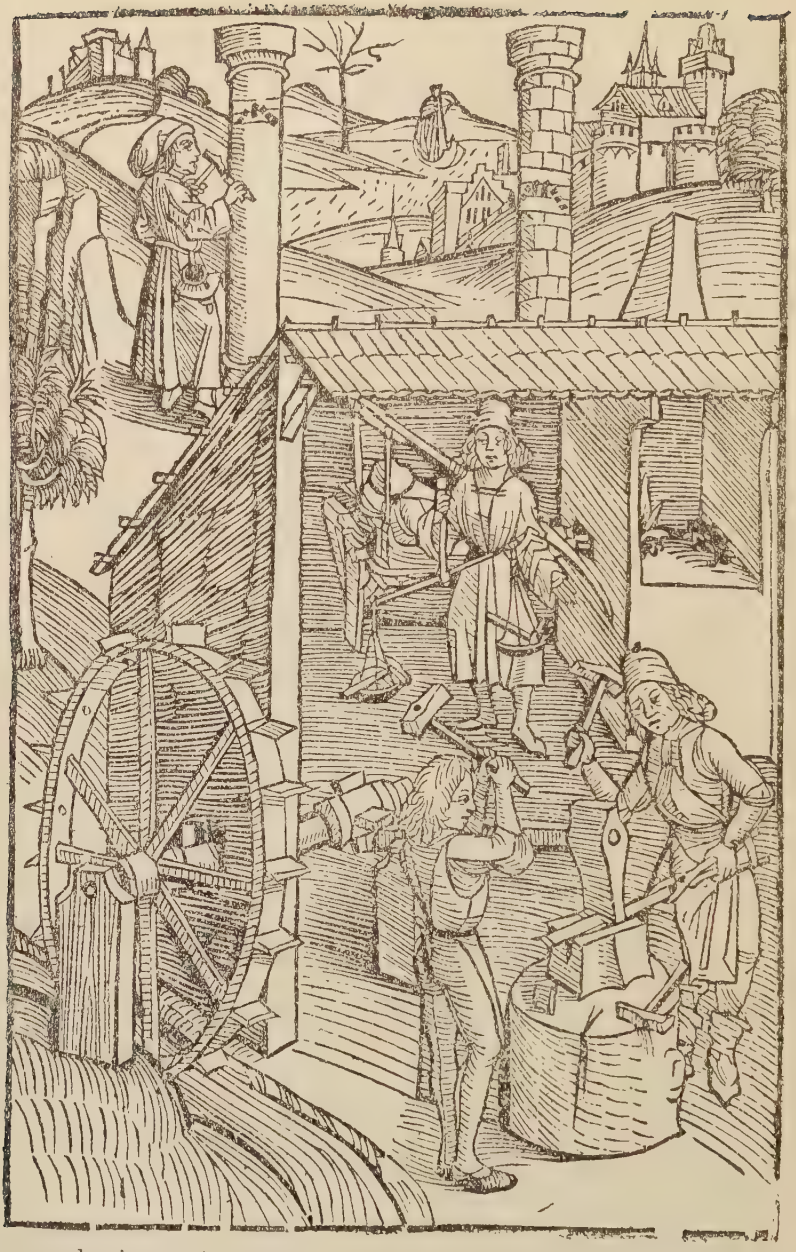
The first printed book to contain printed musical notes.

See Item No. 4.

De monocorde
i noie dñi Fax ãoris pax placo
ris virtus
almi numini. osaña in excelsis
Agnus dei qui tollis peccata
mũ di miserere miserere mise
rere nobis dona nob pacem

A page from Hugo Spechtshart, Flores musicae omnis cantus Gregoriani. Strassburg, 1488.

See Item No. 9.



A page showing musical notes being produced by tapping stones, by the wind, a water-wheel, and hammering on an anvil with hammers of different weights.

A Woodcut from Hugo Spechtshart, Flores musicae.

Strassburg, 1488.

See Item No. 9.

1491 A.D. [10] CASSIODORUS (about 490-583 A.D.). EXPOSITIO IN PSALTERIUM.

FIRST EDITION. Gothic Letter, double columns, 50 lines and head-line to a full page. Capital spaces, with guide-letters.

Folio. *Oak boards covered with stamped pigskin.*

Basel, Johann Amerbach, 1491. £45

Hain *4574. British Museum Catalogue, Vol. III, p. 753. Proctor 7591. Pellechet 3350. *Verzeichniss der Musiktheoretischen Inkunabeln*, p. 75.

First and only edition printed in the fifteenth century.

Only six copies in U.S.A. (according to Census).

"Cassiodorus, with Boethius, is the chief exponent of the theory of music between antiquity and the early Middle Ages. For this reason his writings are of great assistance to the many students who are occupied in restoring the chant of the Church, especially as to its rhythm, in accordance with the oldest tradition. His works also contain instructive information about musical instruments in use in his time, namely the flute, shawm, bag-pipe, pipe of Pan, and the organ." (Catholic Encyclopedia).

1492 A.D. [11] GAFURIUS (Franchinus). THEORICA MUSICE.

Roman Letter, 38 long lines to a full page, *with signatures, without foliation, running titles or catchwords, musical examples printed from wood blocks, woodcut diagrams, two full-page very curious woodcuts by W. Le Signerre of Rouen, one on title, representing a cleric, seated playing an organ, the other* (*on b.* 6) *in four compartments, illustrating the discovery of musical tones, and showing a man playing "The Musical Glasses," in the shape of tumblers filled with water.*

Folio. *Calf, g. e.*

Milan, Philippus Mantegatius, dictus Cassanus, impensis Johannis Petri de Lomacio, 1492.

(SEE ILLUSTRATIONS OPPOSITE & OVERLEAF.) £85

Hain-Copinger 7406. Proctor 6055. Weckerlin, p. 124. Eitner 121. *Verzeichniss der Musiktheoretischen Inkunabeln*, p. 77.

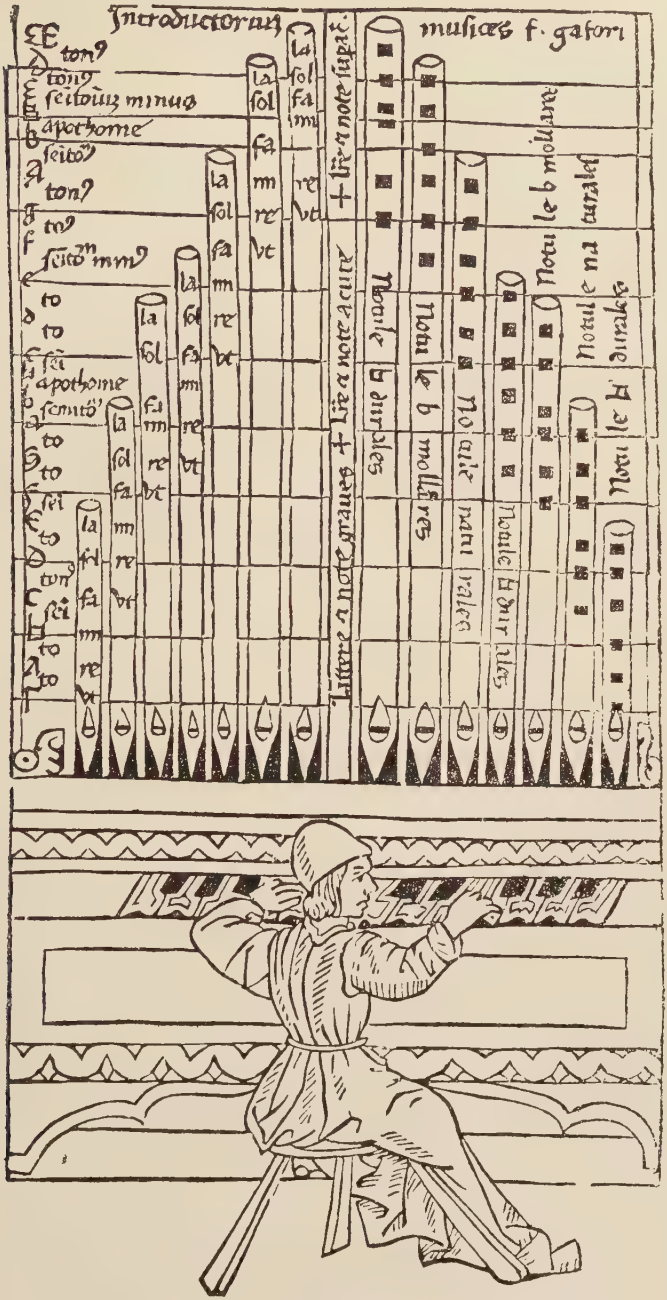
Not in the Catalogue of Early Books on Music in the Library of Congress.

This is a fine copy with broad margins of the second and revised edition. A few leaves slightly wormed.

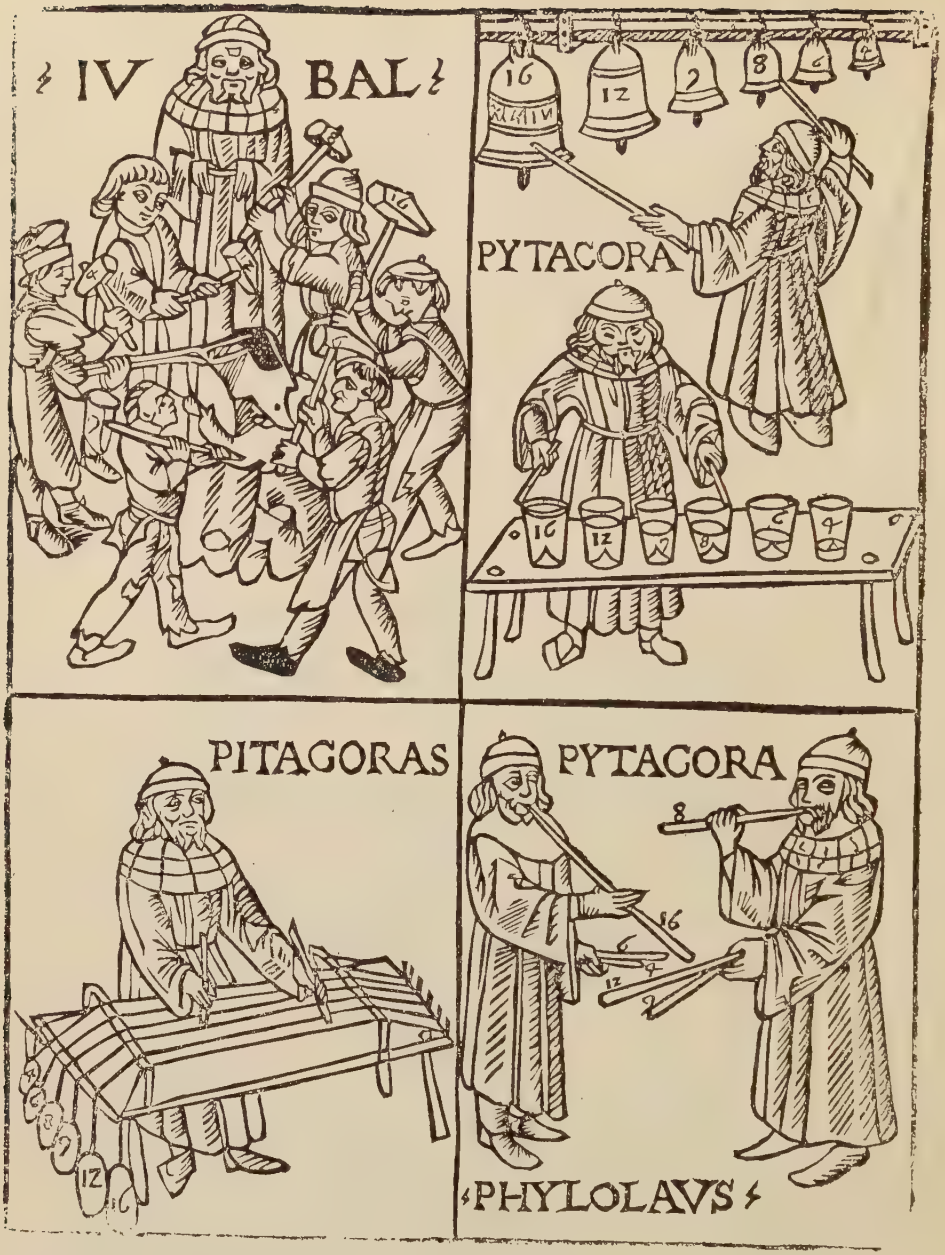
The author of this rare treatise on music, born at Lodi in 1441, the son of a soldier of Bergano, became a priest and studied the theory of music with a Carmelite Monk and taught at Monticello and at Bergamo. Louis Sforza established a school of music at Milan for his sake and made him the conductor of the cathedral orchestra. He died in 1525 after a long life devoted to music. The interesting woodcut on page (b. 6.) is thus described by Weckerlin:

"Au chapitre 'De exquisitione et inventione musicarum consonantiarum' on trouve une planche gravée sur bois, fort curieuse; elle est divisée en quatre parties et a pour objet de représenter les inventions et les expériences de Pythagore sur l'enclume, sur des cloches, sur des verses, sur des cordes tendues par différents poids et enfin sur les roseaux, dans lesquelles soufflent deux expérimenteurs. Le volume a pour titre un orgue représentant le système des gammes de Guido."

"The work begins with a long series of quotations from all the authors of antiquity, sacred and profane, who have spoken in praise of Music. It then proceeds with an exposition of the principles of Music, based on the writings of Boethius, followed by an explanation of the music of the Greeks, the division of the monochord and the solmisation of Guido d'Arezzo. The many diagrams are boldly cut in wood, and there are exceedingly rough and somewhat comic cuts of the anvil of Pythagoras, and the applications of the principles he was supposed to have drawn from it to bells, musical glasses, strings, and pipes."—(J. E. Mathew, *The Literature of Music*, 1896).



The First Page from Gafurius, Theorica Musicae.
Milan, 1492.
See Item No. 11.



A woodcut from Gafurius, Theorica Musicae.
(Greatly reduced).
Milan, 1492.
See Item No. 11.

WITH AN IMPORTANT SECTION DEVOTED TO MUSIC.

1494 A.D. [12] BARTHOLOMAEUS DE GLANVILLA, ANGLICUS. De las Propriedades de las Cosas. El libro de proprietatibus Rerum en Romance. (In Spanish).

Gothic Letter, double columns, 46-47 lines to a full page. *With the woodcut Arms of Spain, sixteen very remarkable large woodcuts, and the large woodcut printer's device on a black ground. Woodcut initial letters. Head-lines.*

Folio. *Morocco, by Rivière.*

Tolouse, Henri Mayer, 18th September, 1494.

(SEE ILLUSTRATION OVERLEAF.) £425

Hain 2523 (without seeing it). Proctor 8722. Pellechet 1887. *Verzeichniss der Musiktheoretischen Inkunabeln*, p. 79.

Blank margins of title and last leaf partly restored, otherwise a really good copy.

The headings of the fifteen short chapters devoted to the description of musical instruments are as follows: Dela melodia delos estrumentos; Dela trompeta; Dela bozina; Dela tibia; Del calamo; Dela sanbuga; Del atabal; Dela sanphonia; Dela guitassa; Del arpa; Del laud; Delos cimbalos; Del cascavel; De otros sones.

Very rare edition of this famous encyclopedia of the Middle Ages. The last of the nineteen books composing the work has sixteen chapters dvoted to the description of musical instruments. Especially interesting are the large and very curious woodcuts, one of which depicts the good and bad angels, arranged in three rows, the front row performing on various wind and string instruments.

"Angels Playing Musical Instruments."
Woodcut from Bartholomaeus de Glanvilla. De las Propriedades de las Cosas.
Toulouse, 1494.
See Item No. 12.

Nicolai Burtij parmensis: musices professoris: ac iuris pontificij studiosissimi: musices opusculuꝫ incipit: cum defensione Guidonis aretini: aduersus quendam hyspanum veritatis preuaricatorem.

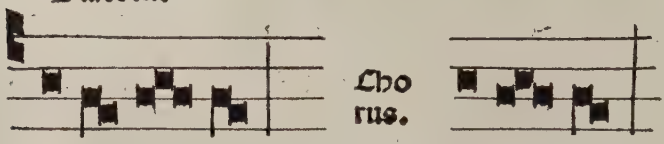
Pauperibus clericis: ac religiosis: Nicolaus burtius. S. P. D.

Cum multi velut vmbra declinauere ani quibus ab adolescentia: non sine tamen lugubratione nimia: circa musices disciplinã tempus conteruerim ⁊ quamplures ex me hausturn huiusmodi susceperint ⁊ incrementum. Compulsus tandem tũ ⁊ vestra qua deuincor charitate amantissimi: tum ⁊ quorundam amicorũ exhortationibus: statui has meas vigilias vobis ipsis: qui maiori ex parte ingenio valetis. ac doctrina dicare. Quid enim equius. ꝙz ingenij monumenta: ad eos destinare: qui ceteris omnibus ingenio: doctrinaqz: ac dignitatis honoꝝ prestent? Non ignarus rem satis difficilem me subire: ⁊ multorum expositam obtrectationi: que licet sit viris optimis paruipendenda: tamen cuꝫ priscos illos summa auctoritate viros aliquãdo lacescierit quid de me ipso existimandum. quez nõ auctoritas: neqz dignitas tuetur? Confixus tũ illius: qui p psalmographum cantat. Aperi os tuum: ⁊ ego adimplebo illud. Decreui itaqz anteꝙz animi nostri vota p man: cuiusdã moderni errorez huiusmodi. ac insitiaz expugnare ⁊ eam omnibus liquido erroneam. abso

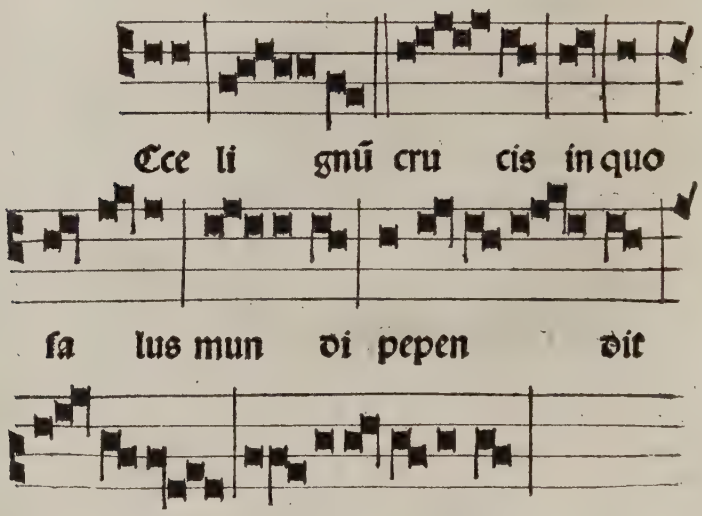
First page from Nicholaus Burtius, Musices opusculum. Bologna, 1487.
With the first examples of the use of woodblocks for music-printing.
See Item No. 8.

Deinde diaconi cantent tercio **Agios otheos.** etc. et chorus similiter canter. **Sanctus deus.** ꝛc. vt prius.

Diaconi.



Postea sacerdotes progrediantur vsqz ad gradus presbiterij vbi crux adoranda est. Et tunc prior de manu sacerdotum crucem velatam accipiens ipsamqz detegens: nudam omnibus representet et eleuas eam sursum. Incipiat antiphonam. **Ecce lignum crucis.**



A page of Music from the First Spanish Book with Printed Church Music.
PROCESSIONARIUM ORDINIS FRATRUM PRAEDICATORUM.
Sevilla, Meinardus Ungut and Stanislaus Polonus, 1494.
See Item No. 13.

THE FIRST SPANISH BOOK WITH PRINTED CHURCH MUSIC.

1494 A.D. [13] PROCESSIONARIUM ORDINIS FRATRUM PRAEDICATORUM.

Black Letter, printed in red and black, 31-34 long lines to a full page, *or 6 long lines of musical notation. Woodcut initials on first page, elsewhere spaces have been left, with printed guide-letters. A number of initials painted in by hand in red, mauve, or blue, on a pen-drawn background in colour. The device of the printers at the end.*

4to. *Old Spanish calf.*

Sevilla, Meinardus Ungut and Stanislaus, Polonus, 3rd April, 1494.

(SEE ILLUSTRATION, PLATE NO. VI.) £100

Hain-Copinger 13380. Proctor 9354. Haebler 557. Riaño, Early Spanish Music No. 1, p. 83.

The first Spanish book to contain printed musical notation, and a most handsome specimen of early Spanish book-production. The only copy known in Spain is in the National Library, Madrid. In addition copies exist in the Bibliothèque Nationale, Paris, and the British Museum.

Bottom blank margin of first leaf restored and a few stains are the only defects in this nice, large copy.

Only one copy of the book in U.S.A. (according to Census), viz., in the Library of the Hispanic Society of America, New York.

WITH THE FAMOUS TREATISE "DE MUSICA."

1497-1499 A.D. [14] BOETHIUS. OPERA OMNIA.

Black Letter, double columns, *with fine printer's mark. Fine woodcut initials, and woodcut diagrams.*

3 vols. in 1. Folio. *Oak boards, covered with stamped leather.*

Venice, Joannes and Gregorius de Gregoriis, 10th February, 1497—8th July, 1499. £50

Hain *3352. Copinger 1118, 1124. Pellechet 2491. British Museum Catalogue, Vol. V, pp. 350-1. *Verzeichniss der musiktheoretischen Inkunabeln*, p. 85.

It is very unusual to find united all the three volumes which make up the complete work. The Second Part contains the famous treatises "De Musica" and the "De Arithmetica."

"The treatise of Boethius was accepted as the acknowledged text-book on music. Its approximate date is A.D. 500." (J. E. Mathew, *The Literature of Music*, 1896).

Only four complete copies in U.S.A. (according to Census).

1497 A.D. [15] CLEONIDES. HARMONICUM INTRODUCTIO. [Translated by Georgius Valla.] VITRUVIUS de architectura libri decem. [With other tracts.]

Roman Letter, 43 long lines and head-line to a full page. *Numerous woodcut initials white on black ground with floral or branch ornament in frame line, a large initial at beginning of each book; capital space, with guide-letter, on first page of last tract.*

Folio. *Calf.*

Venice, Simon Bevilaqua, 3rd August, 1497. £31 10s

Hain *5451. British Museum Catalogue, Vol. V, p. 522. Pellechet 3848. Proctor 5404. *Verzeichniss der musiktheoretischen Inkunabeln*, p. 83.

" The first of the books on Greek music to find its way into print was a Latin translation by G. Valla of a treatise purporting to be by Cleonides. It turns out that the supposed work of Cleonides is identical with a treatise attributed in several MSS. to Euclid, the famous geometrician, and the rival claims have not been settled, although it has been pointed out by the great English mathematician Wallis, that the work is inconsistent with another treatise of Euclid known as *The Section of the Canon*—i.e., the division of the monochord."—(J. E. Mathew, *The Literature of Music*, 1896).

Only five copies in U.S.A. (according to Census).

MARTIANUS CAPELLA ON MUSIC.

1498 A.D. [16] CAPELLA (Martianus). De nuptiis Philologie, et Mercurii, de grammatica, geometria, arithmetica, astronomia, musica, etc.

First Edition. Roman and Greek Letter, 37 long lines to a full page. *With woodcut diagram, and printer's device on last leaf.*

Folio. *Calf.*

Vicenza, Rigo di Ca Zeno, of Santorso, 16th December, 1498.

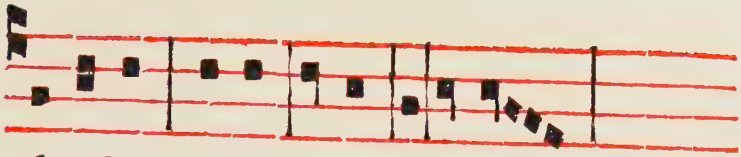
£50

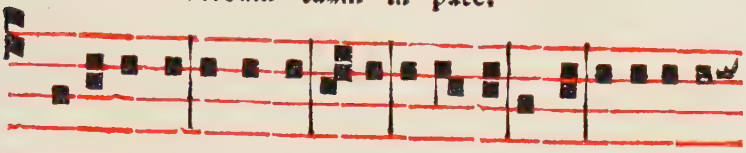
Hain 4370. Proctor 7174. Pellechet 3224. *Verzeichniss der musiktheoretischen Inkunabeln*, p. 86.

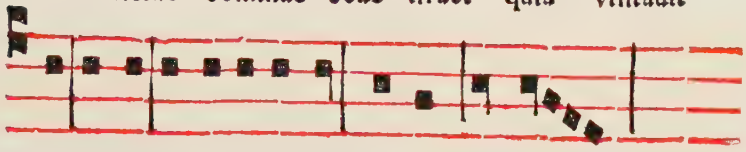
Editio Princeps. The book contains a comprehensive series of works dealing with the seven liberal arts of speaking and writing, geometry, arithmetic, music, and astronomy.

"Martianus Capella lived about A.D. 475."—(J. E. Mathew, *The Literature of Music*, 1896).

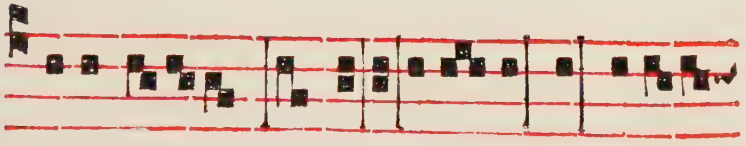
Only eight copies in U.S.A. (according to Census).







¶ Verum ex verſibus nocturnalium reſponſoriorum primi toni ſolent Gregoriani notulas quaſdam neceſſarias eligere quibus. Gloria patri et filio quãdecentiſſime modulantur quum opus fuerit hocmodo.



De formula ſecundi toni. Caput ſextum.

SEcundus tonus qui et hypodorius dictus eſt pro ꝑncipiis chordas tenet. Are/Cfaut/Dſolre/Elami/Ffaut Graues. In ſui autẽ exceſſu ſeu ſuperfluitate (licet raro) in Fut eius principium poſuere vt eſt reſponſorium Educ de carcere. In Cfaut nonnulli antiphonam. Ecce maria incipiunt. In Dſolre vero regulariter propriam obtinet terminationem: ſuumq; euouae in Ffaut grauem poſſidens, necnon eius pſalmodiam in

A page of Music from WOLLICK, ENCHIRIDION MUSICES. Paris, 1512.
See Item No. 23.

Opuſculũ Muſices

perq̃ breuiſſimum: de Gregoriana et figuratiua atq; contrapuncto ſimplici/vna cum exemplis idoneis/ percõmode tractans: omnibus cantu oblectantibus vtile/ac neceſſarium: p Simonem Brabantinum de Quercu Cantorem Ducum Mediolanen. confectum.

Tetraſtichon.

Quem ſacra Caſtalio delectat Muſica phoebo:
Et teneros dulci reddere voce modos/
Hunc legat: & ſuaui cantabit blandius Orpheo:
Inſanas poterit ducere & ipſe feras.

Dñs Joañ. Weyſſenburger Nurenberge Impreſſit.

SIMON DE QUERCU, OPUSCULUM MUSICES.
Nuremberg, 1513.
See Item No. 26.

1500 A.D. [17] CAPELLA (Martianus). De nuptiis Philologiae et Mercurii, de grammatica, de musica, etc.

Roman Letter, 42 long lines and head-line to a full page. *Capital spaces, with guide-letters. Greek type used. With wood-cut printer's device on last leaf* (*Kristeller* 190).

Folio. *Half calf.*

Modena, Dionysius Bertochus, 15th May, 1500. £50

This is one of two books from this rare press at Modena.

Hain *4371. Proctor 7215. Pellechet 3225. Not cited in *Verzeichniss der musiktheoretischen Inkunabeln.*

Book IX is devoted to music. It contains the following chapters: de symphoniis, de tribus generibus musicae, de septem partibus harmonicae, de sonis, quid sit tempus rhythmicum, etc.

Only three copies in the Public Libraries of France.

Only three copies in U.S.A. (according to Census).

1501 A.D. [18] WOLLICK (Nicolas). OPUS AUREUM. MUSICAE CASTIGATISSIMUM DE GREGORIANA ET FIGURATIVA ATQUE CONTRAPUNCTO SIMPLICI PERCOMMODE TRACTANS OMNIBUS CANTU OBLECTANTIBUS UTILE ET NECESSARIUM.

FIRST EDITION. Black Letter *with several diagrams and a full-page cut and much musical notation. Printed music and at end woodcut staves with manuscript musical notation.*

4to. *Morocco, g. e.*

Cologne, Henry Quentell, 1501.

(SEE ILLUSTRATION OPPOSITE). £52 10s

MAGNIFICENT COPY OF THE VERY RARE AND IMPORTANT FIRST EDITION, WHICH CONTAINS AT END AN AUTOBIOGRAPHY OF THE AUTHOR.

"The music examples are printed from wood blocks."

A COPY OF THIS BOOK IS EXHIBITED IN THE CASES DEVOTED TO EARLY MUSIC IN THE KING'S LIBRARY AT THE BRITISH MUSEUM.

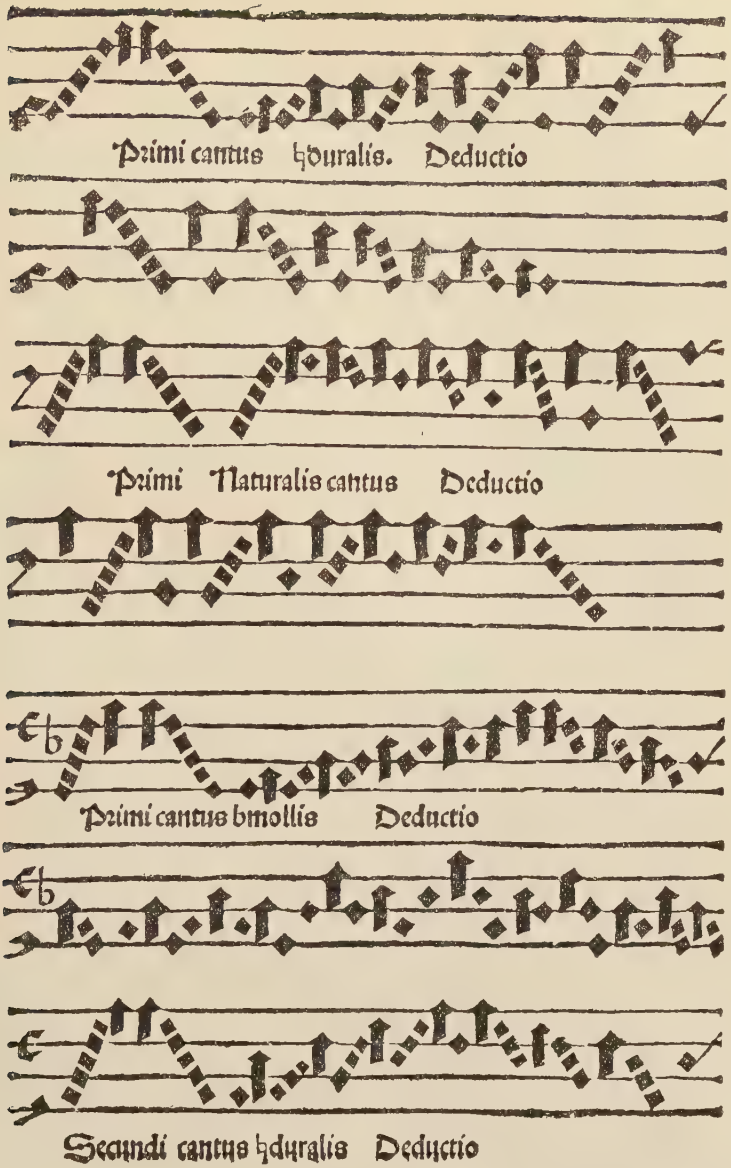
This copy is notable for the contemporary manuscript musical notation written on the printed lines.

The book is in four parts, of which only the first two, treating of the Gregorian Choral are by Wollick, the last two dealing with florid song are by Melchior of Worms.

No copy in the Library of Congress. Not in Weckerlin nor Wotquenne.

Grove's *Dictionary of Music*, new edition, 1927, writes the following:

"Nicholaus Wollick (b. Ancerville, near Bar-le-Duc), a 15th-16th century writer on *Musica figurata*, Gregorian chant, counterpoint, etc., in his works. *Opus aureum*, *Enchiridion musices*. As a boy, he was very poor, but was taken up and educated by Adam of Boppard, Regent of the College of Corneillian, near Air, Northern France. He became a master of philosophy, music and poetry, and lectured apparently at the universities of Paris, Metz, and Cologne."


Primi cantus ♮duralis. Deductio
Primi Naturalis cantus Deductio
Primi cantus bmollis Deductio
Secundi cantus ♮duralis Deductio

A page from Wollick, Opus Aureum.
Cologne, 1501.
See Item No. 18.

1504 A.D. [19] PRASPERG (Balthasar). CLARISSIMA PLANE ATQUE CHORALIS MUSICE INTERPRETATIO CUM CERTISSIMIS REGULIS ATQUE EXEMPLORUM ANOTACIONIBUS ET FIGURIS MULTUM SPLENDIDIS IN ALMA BASILEORUM UNIVERSITATE EXERCITATA.

With one double leaf inserted.

With beautiful and interesting woodcut on the title showing a teacher of music with a scroll containing the words UT, RE, MI, FA, SOL, *to which he is pointing, while standing opposite is a young lady playing the harp.*

With Michael Furter's printer's mark on last leaf.

4to. *Vellum.*

Basel, Michael Furter, 1504.

(SEE ILLUSTRATION OPPOSITE). £75

Eitner VIII, p. 51, only just mentions this edition, of which he knew a copy at Glasgow. We have been able to find out by comparison that the title of the 1504 edition which we are offering for sale is entirely differently set up from the 1507 edition. We do not, however, know whether the text also contains differences, but this is probable.

All editions of Prasperg's *Interpretatio* are rare, but more especially this edition of 1504, of which no copy is to be found in the British Museum Library, Library of Congress, or in the Hirsch Collection.

Wotquenne and Weckerlin did not own any of Prasperg's works at all.

1504 A.D. [20] MISSALE ROMANUM.

Printed in Gothic Letter, *in red and black. With many charming Venetian woodcuts, initial letters, and much musical notation.*

Small 8vo. *Stamped calf.*

Venice, Lucas Antonius Giunta, 1504. £7 10S

Clarissima plane atq; choralis musice interpretatio Dñi Balthasser Praspergij Aderspurgeñ. cũ certissimis regulis atq; Exẽplor Anotacionib⁹ ⁊ figuris multũ splẽdidis In Alma Basileorum vniuersitate exercitata.

Prasberg, Clarissima plane atque choralis musicae interpretatio. Basel, 1507.
See Item No. 19.

1508 A.D. [21] GAFURIUS (Franchinus). ANGELICUM AC DIVINUM OPUS MUSICE MATERNA LINGUA SCRIPTUM. (In Italian.)

With large woodcut on the title-page of Gafurius with his pupils during a music lesson, and large full-page woodcut on the last leaf of the famous organ player.

Two pages contain magnificent decorative woodcut borders, and with many musical diagrams and musical specimens, also printer's mark.

Folio. *Calf, inside dentelles, g. e. (a few wormholes).*

Milan, Gotardus de Ponte, 1508.

(SEE ILLUSTRATIONS OPPOSITE AND ON PAGE 17). £65

A REMARKABLY FINE COPY, WITH WIDE MARGINS, OF ONE OF THE MOST IMPORTANT BOOKS OF THE MOST FAMOUS ITALIAN WRITER ON THE THEORY OF MUSIC OF THE SIXTEENTH CENTURY.

"This is an epitome of *Theoricum Opus*, and of the *Tractica Musice*, in the Italian language, which Gafurius adopted in consequence of the imperfect scholarship of many musicians, who were unable to understand his other works."—(J. E. Mathew, *The Literature of Music*, 1896).

Woodcut from Gafurius lecturing on Music to his pupils from Gafurius, Angelicum Opus musicæ. (In Italian).
Milan, 1508.
See Item No. 21.

1510 A.D. [22] CANNUZI (Pietro de). REGULE FLORUM MUSICES COLLECTE EX VISCERIBUS MULTORUM DOCTORUM.

With magnificent full-page woodcut on verso of title showing a monk teaching music to a novice and a delightful smaller woodcut showing Orpheus playing the lute to admiring animals which surround him. Both are superb Florentine woodcuts.

With explanatory woodcut musical diagrams and woodcut musical notation, and woodcut initial letters.

Small folio. *Vellum.*

Florence, Bernardus Dictus Zuchettas, 1510.

(SEE ILLUSTRATIONS, FRONTISPIECE & OPPOSITE). £275

ONE OF THE GREATEST RARITIES OF THE EARLY MUSIC BOOKS.

It is a most important, rare, and beautiful impression of the sixteenth century in a magnificently preserved copy which only has one or two spots.

There is no copy in the British Museum Library, Catalogue of Early Books on Music in the Library of Congress, Hirsch, Weckerlin or Wotquenne.

No copy in the Catalogue of early Italian illustrated books in the Library of C. W. Dyson Perrins.

A Superb Floretine woodcut, " Orpheus playing the lute to admiring animals," from Pietro de Canuzzi, Regulæ florum musices.

Florence, 1510.

See Item No. 22.

1512 A.D. [23] WOLLICK (Nicolaus). ENCHIRIDION MUSICES DE GREGORIANA ET FIGURATIVA ATQUE CONTRAPUNCTO SIMPLICI PER-COMMODE TRACTANS OMNIBUS CANTU OBLECTANTIBUS PERUTILE ET NECESSARIUM.

With numerous explanatory diagrams and musical notation, printed in red and black, the large printer's device of Jean Petit on title.

4to. *Original calf rebacked.*

Paris, Jean Petit and Francis Regnault, 1512.

(SEE ILLUSTRATION, PLATE VII). £52 10S

Eitner X, 298. Catalogue of Early Books in the Library of Congress, p. 294.

A completely revised edition of the *Opus aureum* of Wollick with additional matter beautifully printed in red and black throughout. Not in Weckerlin, Wøtquenne, or Hirsch.

A fine copy with broad margins.

1512 A.D. [24] COCHLAEUS (*otherwise* Johannes Dobnek, of Wendelstein). TETRACHORDUM MUSICES nuper contextum, pro juventutis Laurentiane eruditione imprimis, dein ad ceterorum in musicis Tyrunculorum salubriorem planioremque eruditionem, nunc prima sui aeditione typis calcographorum exaratum, in lucem prodit.

With musical notation in woodcut.

4to. *Half morocco, g. e.*

Nuremberg, Johann Stuchs, 1512.

(SEE ILLUSTRATION OVERLEAF). £52 10s

Catalogue of Early Music in the British Museum, Vol. I., 395. Weale, *Music Loan Exhibition*, p. 127. Proctor 11089. Wotquenne 140. Praetorius, *Mensural-theorie*, Leipzig, 1905, p. 3. "This book contains in Tractate I something on instrumental music, and in Tractate III explanations of the descriptions and antiphons, hymns, etc. Tractate IV treats of *Musica Mensuralis* and gives the simplest rules in all sections."

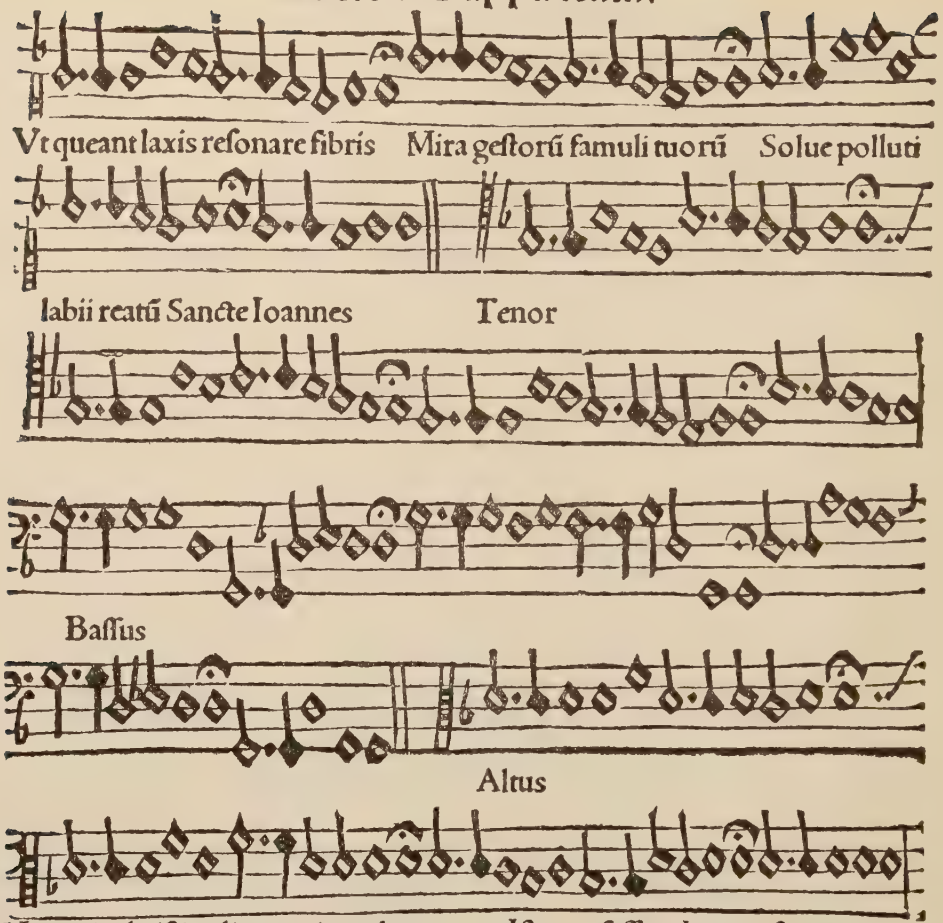
Cochlaeus is influenced by the Humanists because at the end his book contains melodies arranged for four voices from the Psalms, as well as poems of Horace and Ovid set to music. It also contains Church texts in "*Melos elegiacum*" (Da mihi te placitum).

After these follows :—*Melos jambicum* (Veni creator). *Melos sapphicum* (Ut queant laxis). *Melos choriambicum* (Festum nunc celebre).

Grove's *Dictionary of Music*, third edition, writes the following :—

"Johannes Cochlaeus (Cocleus) (real name Joh. Dobnek) (b. Wendelstein, near Nuremberg, Jan. 10, 1479, d. Breslau, Jan. 10, 1552). He was canon of Worms Cathedral, was in 1530 at St. Victor's, Mayence, finally Dean at St. Mary's, Frankfort-on-M. He was an ardent opponent of Luther. He taught Glarean, and was probably at Cologne soon after 1500. He wrote a treatise, *Musica*, which appeared anonymously and had several editions, until it was published at Cologne in 1507 under his own name (on his taking the degree of M.A.). It was gradually enlarged and appeared in *Tetrachordum Musices*. See also Forkel, *Musikgeschichte*, ii. 159, 160."

Melos Sapphicum.



Martyris chriſti colimus triumphum Iſte confeſſor domini ſacratus
Annuũ tempus venerando cuius Feſta plebs cuius celebret ꝓ orbem
Cernua vocis prece iam rotundus Hodie lætus meruit ſecreta
Orbis adorat Scandere cæli
Phœbe ſyluarũq; potẽs Diana ¶ Carmen qđ nos hora pomeridiana can
Lucidum cæli decus o colendi tare ſolem⁹ nr̃is in ſcholis/his ſacris verſib⁹
emper & culti/date q̃ p̃camur poſtponere fas ſit: quod feſtinus calam⁹ im
Tempore ſacro maturũq; ſtudiũ: inter occupationum ꝑ-
cellas/nup exp̃ſſit: non tam elegantiã/q̃ cordis deuotionem affectans.

A page from Cochlaeus, Tetrachordum Musices.
Nuremberg, 1512.
See Item No. 24.

1512 A.D. [25] REUCHLIN (Joannes). SCAENICA PROGYMNASMATA HOC EST LUDICRA PRAEEXERCITAMENTA, CUM EXPLANATIONE JACOBI SPIEGEL.

With musical notation in woodcut.

4to. *Half morocco.*

Tübingen, T. Anshelmus Badensis, 1512. £21

Scheurleer Music Museum Catalogue, Vol. II, p. 403.

1512 A.D. [25a] GAFURIUS (Franchinus). PRACTICA MUSICAE UTRIUSQUE CANTUS.

Gothic Letter. *With a large and fine Venetian woodcut on title showing choral singing in parts from a single book, and much musical notation.*

Folio. *Calf, gilt panelled back, g. e.*

Venice, 1512.

(SEE ILLUSTRATION OVERLEAF.) £45

Practica musicae vtriusq; cãtus excellẽtis Frã-
chini gaffori laudẽsis. Quattuor libris modula
tissima: Sũmaq; diligẽtia nouissime ipressa.

Title-page (reduced) from
GAFURIUS, PRACTICA MUSICAE UTRIUSQUE CANTUS.
Venice, 1512.
(*Showing choral singing in parts from a single book*).
See Item No. 25a.

1513 A.D. [26] QUERCU (Simon Brabantinus de, ALIAS Duchesne, a Belgian). OPUSCULUM MUSICES perquam brevissimum, de Gregoriana et Figurativa atque contrapuncto simplici unacum exemplis idoneis percommode tractans.

With magnificent title-page printed in red and black, containing a delightful woodcut by Hans Springinklee showing a picnic of two couples singing by a spring in a forest. With the fine printer's device of J. Weissenburger by Wolf Traut, and with descriptive diagrams and much musical notation.

4to. *Old half binding.*

Nuremberg, J. Weissenburger, 1513.

(SEE ILLUSTRATION, PLATE NO. VIII). £105

Eitner VIII, 102. Panzer VII, 454, 101. Campbell Dodgson, *Catalogue of German and Flemish woodcuts in the British Museum*, Vol. I, p. 375 and p. 508. Not in Catalogue of Early Music Books in the Library of Congress nor in Hirsch.

Second very rare edition of this important work which is not known to Muther.

Grove's *Dictionary of Music*, third edition, writes the following :—

" Simon de Quercu (van Eijcken) (b. Brabant, late 15th cent.), cantor at the court of Milan. He accompanied Maximilian and Francesco Sforza, sons of the Duke, to Vienna, where he was still living in 1513, and brought out his *Opusculum musices*, an essay on elementary musical theory for students."

1513 A.D. [27] CANTORINUS. COMPENDIUM MUSICES CONFECTUM AD FACILIOREM INSTRUCTIONEM CANTUM CHORALEM DISCENTIUM, necnon ad introductionem huius libelli, qui Cantorinus intitulatur.

FIRST EDITION. Gothic Letter. *Printed in red and black throughout with musical notation, and six charming full-page woodcuts by Lucantonio degli Uberti and three historiated woodcut initials, and printer's device in red.*

12mo. *Vellum.*

Venice, Lucantonio de Giunta, of Florence, 1513.

(SEE ILLUSTRATION, PLATE NO. IX). £21

Eitner II, 312. Essling 179. Catalogue of Early Books on Music in Library of Congress, p. 62.

FIRST AND VERY RARE EDITION OF A LITTLE BOOK WHICH SERVED AS A SCHOOL BOOK FOR THE YOUNG CHOIR BOYS. IT CONTAINS THE TEXT AND NOTES OF ALL LITURGICAL SONGS WHICH HAD TO BE SUNG BY THE CHOIR BOYS.

The *compendium musices* (leaves 1-16) was intended to serve as an introduction for the users of the hand-book or *cantorinus*.

" On account of its beauty we must mention the charming little *compendium Musices*, a little manual of Plain Song, printed in red and black." (J. E. Mathew, *The Literature of Music*, 1896).

1513 A.D. [28] PROCESSIONALE ROMANUM CUM OFFICIO MORTUORUM ET MISSA PRO DEFUNCTIS IN CANTU, etc.

Printed in red and black, and with much musical notation throughout, ornamental woodcut capitals, black on white, and white on black.

Small 8vo. *Old black calf.*

Venice, Lucas Antonius Giunta, 1513. £18 18s

A very handsomely printed Giunta publication.

Compendiū musices

confectū ad faciliorē instructionē cantum chorale discentiū: necnō ad introductionē huius libelli: qui Cātorinus intitulatur: omnibus diuino cultui deditis utilis z necessarius: vt in tabula hic immediate sequēti latius apparet.

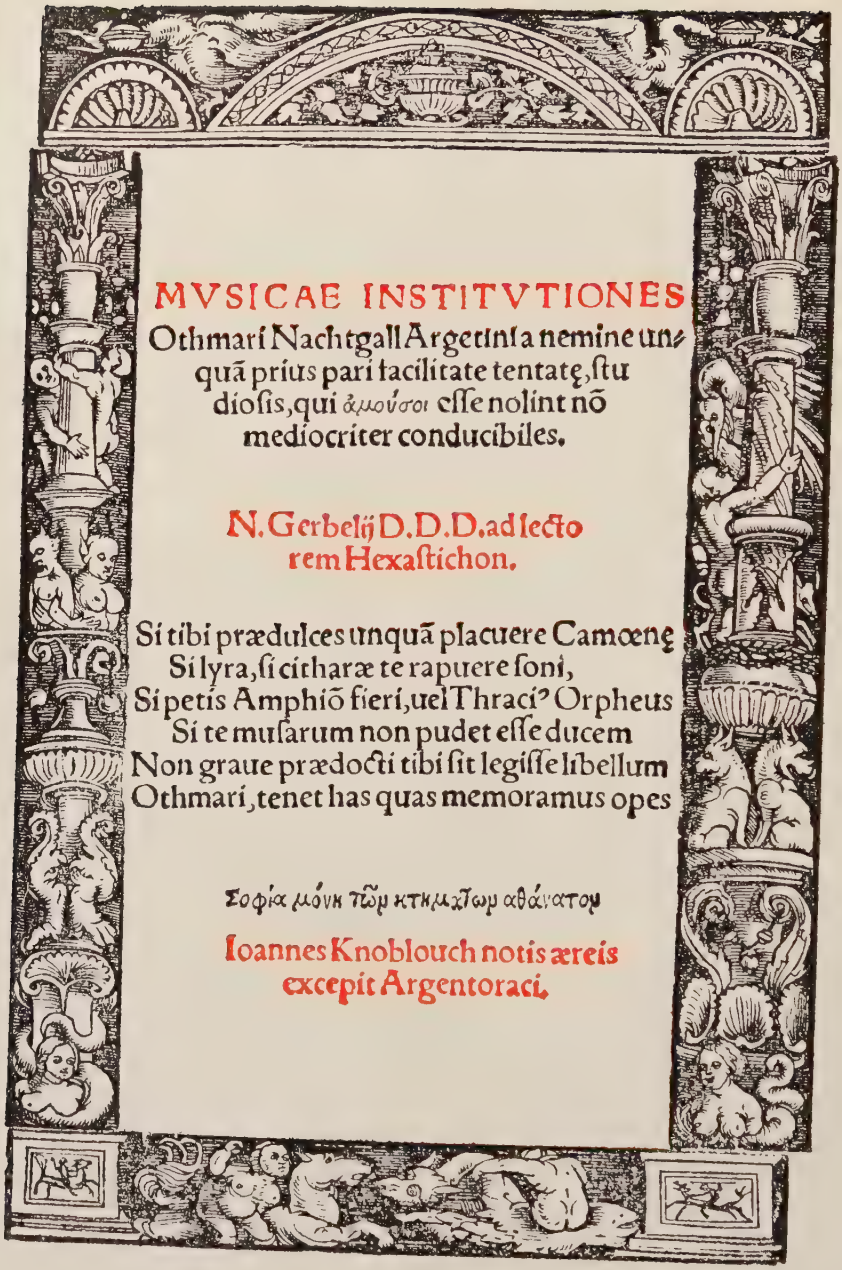
Title-page from Cantorinus, Compendium Musices.
Venice, 1513.
See Item No. 27.

Cātorinus.

¶ Romani cantus vtilissimū cōpēdiolū: oīa diuino officio psoluēdo ꝑcernētia i se includēs: clericis oībus z diuino cultui dedicatis ꝑmaxime necessariū.

Omine labia mea apies ℟.
Et os meuz annuncia bit
Sequena ℣sus dicitur ad oēs horas
laudē tuam ℣. Deus in adiutoriuz meuz intēde.
℟. Domine ad adiuuandū me festina ℣. Gloria

A page from Cantorinus, Compendium Musices.
Venice, 1513.
See Item No. 27.


MVSICAE INSTITVTIONES
Othmari Nachtgall Argentinã a nemine unquã prius pari facilitate tentatę, studiosis, qui ἀμούσοι esse nolint nõ mediocriter conducibiles.
N. Gerbelij D.D.D. ad lectorem Hexastichon.
Si tibi prædulces unquã placuere Camœnę
Si lyra, si citharæ te rapuere soni,
Si petis Amphiõ fieri, uel Thracî Orpheus
Si te musarum non pudet esse ducem
Non graue prædocti tibi sit legisse libellum
Othmari, tenet has quas memoramus opes
Σοφία μόνη τῶν κτημάτων ἀθάνατον
Ioannes Knoblouch notis æreis excepit Argentoraci.

Title-page from LUSCINIUS, MUSICAE INSTITUTIONES.
Strassburg, 1515.
See Item No. 31.

MISSAL OF SALISBURY USE, WITH MUSICAL NOTATION.

1514 A.D. [29] MISSALE AD USUM INSIGNIS AC PRECLARE ECCLESIE SARUM.

Gothic Letter. *Printed in red and black, with musical notation. Wtih two finely executed woodcuts before the Canon, woodcut initials, etc.*

Small 4to. *Full morocco, tooled in blind, g. e.*

Rouen, Martinus Morin, 1514. £21

The first and last leaf in facsimile and few words at the beginning damaged by worm-holes, otherwise, a very sound and clean copy. The name and service for Thomas á Beckett lightly scored through.

1514 A.D. [30] LISTENIUS (Nicolaus). MUSICA AB AUTORE DENUO RECOGNITA, multisque novis regulis et exemplis adaucta.

With musical notation, woodcut initial letters and vignettes.

12mo. *Boards.*

Leipzig, Michael Blum, 1514. £10 10s

Eituer, Vol. VI, p. 190.

This edition not in Library of Congress Catalogue of Music.

The author of this work, a writer on music, was born in Brandenburg at the beginning of the sixteenth century, but little else is known of his life.

A small theoretical compendium which was used in the schools, with much musical notation in the text. As to Listenius see G. Schünemann, in his introduction to the facsimile of the Nuremberg edition, Petreius, 1549. (*Veroff. d. Musik-Bibl. Paul Hirsch, Bd.* 8, Berlin, 1927).

1515 A.D. [31] LUSCINIUS (Ottmarus). MUSICAE INSTITUTIONES OTHMARI NACHTGALL ARGENTINI A NEMINE UNQUAM PRIUS PARI FACILITATE TENTATE STUDIOSIS QUI ἀμούσοι ESSE NOLINT NON MEDIOCRITER CONDUCIBILES.

Title in red and black, within architectural border, and diagrams from wood blocks.

4to. *Half morocco.*

Strassburg, Johannes Knoblouch, notis aereis excepit (1515).

(SEE ILLUSTRATION, PLATE NO. X). £55

Eitner VI, 253. Catalogue of Music Books in the British Museum II, 184. Catalogue of Early Books on Music in Library of Congress, 159. Hirsch 328.

This book for the teaching of music is extremely rare, its author Ottman Nachtigall studied in Paris, Louvain, Heidelburg, Padua and Freiburg, taught music in Vienna, travelled a great deal in the Orient, and settled at last in Strassburg, where he composed "*The Principles of Music*" (Institutiones), in which he showed that he deserved his fame as a learned musician. See also Schmidt, *Histoire Littéraire de l'Alsace*, II, p. 174-210, and his *Répertoire Strasbourg.*, VII, p. 30.

Grove's *Dictionary of Music*, third edition, writes the following :—

"Ottomar Luscinius (Nachtgall) (b. Strassburg, 1487, d. near Freiberg-im-Breisgau, 1537), a pupil of Hofhaimer, was organist at Strassburg in 1515, and afterwards canon of St. Stephen's. Owing to the reformation troubles he was obliged to leave Strassburg in 1523, and led a somewhat wandering life, dying at the Carthusian house near Freiberg-im-Breisgau. He was the author of *Musicae institutiones*, 1515, also of *Musurgia*, 1536, the latter work mainly a translation into Latin of Virdung's *Musica getutscht*. His name appears as the composer of a three-part organ piece in Kleber's organ *Tabulatur-Buch*, with the date 1516."

SALISBURY MISSAL WITH MUSICAL NOTATION.

1515 A.D. [32] MISSALE AD USUM ATQUE CONSUETUDINEM INSIGNIS ECCLESIE SARUM NUNC UNACUM DIVINAE ECCLESIE CONSUETUDINIBUS A VARIIS MENDIS PURGATUM.

Gothic Letter, double columns, *printed in red and black, with printer's device, numerous initial letters engraved on metal, and many delightful large and small woodcuts and metal cuts in manière criblée, and musical notation.*

8vo. *Calf.*

Paris, Wolfgang Hopyl, for Francis Birckmann, 1515.

£31 10s

IMPORTANT BENEDICTINE MISSAL WITH MUSICAL NOTATION.

1515 A.D. [33] MISSALE MONASTICUM secundum morem et ritum Casinensis congregationis alias Sanctae Justine cum multis missis de novo additis.

Gothic Letter. *Printed in red and black with numerous fine full-page and other woodcuts, much musical notation.*

Small 8vo. *Calf gilt.*

Venice, Lucas Anthony Giunta, 1515. £8 8s

1515 A.D. [33A] BOEMUS (Johannes). LIBER HEROICUS DE MUSICAE LAUDIBUS, etc.

Title within woodcut border. 4to. *Half bound.*

Augsburg, John Miller, 1515. £15 15s

Not in Library of Congress, Catalogue of Early Books on Music. Not in Wolffheim.

1516 A.D. [34] FABER (Nicolaus Vuolazanus, of Bolzano). MUSICAE RUDIMENTA ADMODUM BREVIA ATQUE UTILIA COMMUNIA QUIDEM SPONDEO AC CAETERIS PEDIBUS BARBARI CANTUM PLANUM AC MENSURABILEM VOCANT, quam facillime quicquid ad rem musicam spectat ex illis disces, simul errores infinitos quibus tota musica uti caeterae disciplinae, corrupta depravataque est haud difficulter depraehendes omnes omissa rerum diligentia umbram sectamur.

With magnificent woodcut on the title by Hans Weiditz showing the author, Nicolaus Faber, handing his work to Duke Ernest of Bavaria. Musical notation and explanatory diagrams and woodcuts, illustrations of four stringed instruments also by Hans Weiditz.

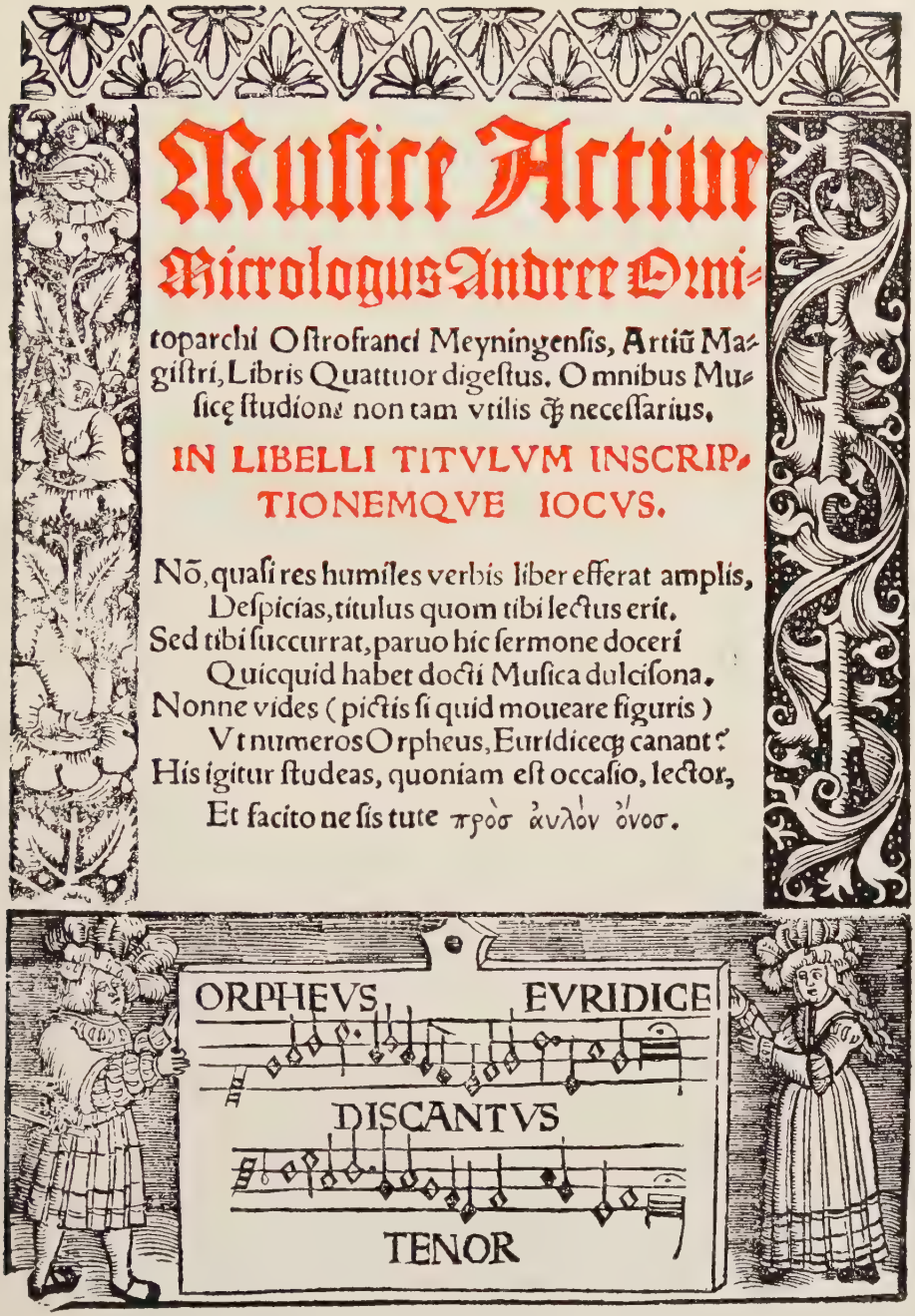
4to. *Half morocco. Augsburg, Miller,* 1516.

(SEE ILLUSTRATIONS OPPOSITE AND OVERLEAF). £63

EXCEESIVELY RARE AND VERY FINE COPY OF A MOST IMPORTANT BOOK FOR THE HISTORY OF MUSIC. It was used for teaching the young and was formerly attributed to Aventinus.

Eitner III, p. 372. Röttinger, *Weiditz* II. Pretorius writes about Faber, p. 4. "Although Faber did not occupy himself with the mensurate theory I mention him here as one of the enthusiastic disciples of Gafurius. See also *Monatshefte für Musik-Geschichte* I, 19, where the *Rudimenta* was described at length. This was formerly Wotquenne's copy. Chapter VI is especially interesting because therein Faber finds equivalents in a modern tongue (German) for technical expressions such as *Hemitonium, Tonus, Trithemitorium, Ditonus, Diatesseron.*"

Our copy is similar to the variant possessed by and described in the Catalogue of Early Books in the Library of Congress.


Musice Activae
Micrologus Andreae Omi-
toparchi Ostrofranci Meyningensis, Artiũ Ma-
gistri, Libris Quattuor digestus. Omnibus Mu-
sicę studiosis non tam vtilis ꝙ necessarius.
IN LIBELLI TITVLVM INSCRIP-
TIONEMQVE IOCVS.
Nõ, quasi res humiles verbis liber efferat amplis,
Despicias, titulus quom tibi lectus erit.
Sed tibi succurrat, paruo hic sermone doceri
Quicquid habet docti Musica dulcisona.
Nonne vides (pictis si quid moueare figuris)
Vt numeros Orpheus, Eurídicęq canant?
His igitur studeas, quoniam est occasio, lector,
Et facito ne sis tute πρὸς ἀυλὸν ὄνος.
ORPHEVS
EVRIDICE
DISCANTVS
TENOR

Title-page from ORNITHOPARCUS, MUSICAE ACTIVE MICROLOGUS.
Leipzig, 1519.
See Item No. 38.

The title of VERDEZOTTI, LA MUSICA.
Illuminated Manuscript.
Venice, 1560-4.
See Item No. 57.

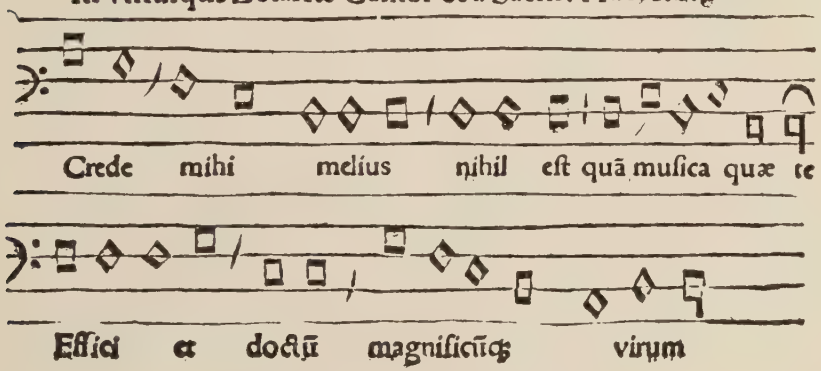
ALL' ILLVSTRISS.
ET ECCELLENTISSIMO
SIGNORE
ALFONSO SECONDO
DVCA DI FERRARA V.
GIOVAN MARIO VERDEZOTTI.

ESSENDOMI Questa estate passata (Il. lustriss. et Eccellentiss. Signor) uenuto à ma. no la Musica del mag.co m. Girolamo Faleti Ambas. ciator di V. Ecc. presso à questi Ill.mi Sig.ri della pa. tria mia; opera in uerso heroico latino scritta si per la bellezza dello stilo, come per la uaghezza del. la materia, nobile, e dilettenole molto mi uenne in pensiero di tradurla in ottaua rima. Il che uenu. tomi fatto dopo non molti giorni, subito la mandai al sudetto sig.or Girolamo come cosa, nellaquale io stimaua lui hauerne alcune interesse onde egli riconoscendola amorenolmente quasi figliuola del

Dedication page from VERDEZOTTI, LA MUSICA.
Illuminated Manuscript.
Venice, 1560-4.
See Item No. 57.

ILLVSTRISSIMO PRIN
CIPI ARIONISTO VTRIVSQVE BOIARI-
AE DVCI DEDICATVM

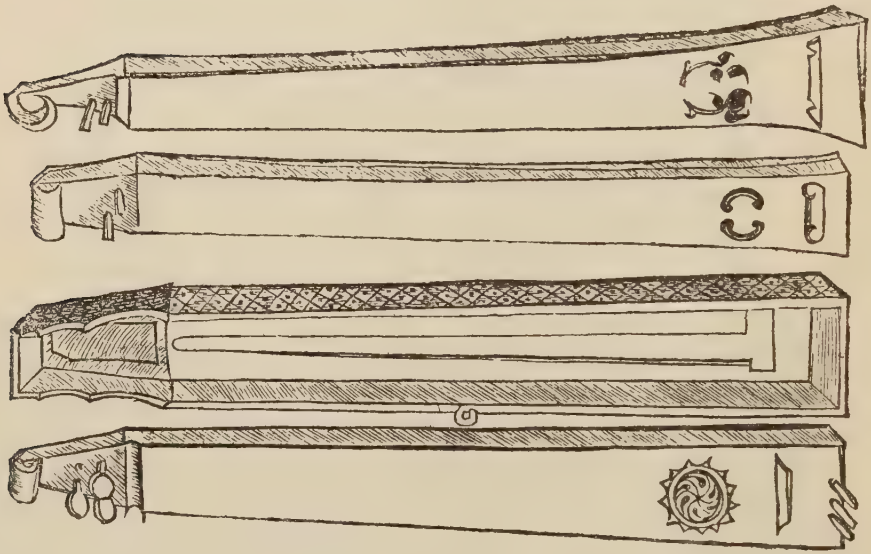
Nicolaus Faber Vuolazanus Illuſtriſſimi Principis Arioni-
ſti vtriuſque Boariæ Cantor & a Sacris. Ad lectorẽ



Nicolaus Faber. Musicae rudimenta.
Augsburg, 1516.
See Item No. 34.

HAec habui quæ de muſica ſcriberem / & quæ pro ingenuorum puerorum inſtitutione/ ſufficere mihi videbantur: Nam vt eſt apud Ariſtotelem Iuppiter non cantat nec pulſat cytharam/ Adde & vulgo protritum proverbium / Vaſa inania magis eſſe ſonora (lere vaſz klingen vvol) De ſpondęo ac cæteris pedibus/ quæ cantum planum ac menſurabilem barbari vocant/ & materia cãtuum alias ſcripturi.

Schema monochordi



A page with musical instruments from Nicolaus Faber. Musicae rudimenta. Augsburg, 1516.

See Item No. 34.

1516 A.D. [35] GLAREANUS (Henricus). ISAGOGE IN MUSICEN E QUIBUSQUAM BONIS AUTHORIBUS LATINIS ET GRAECIS AD STUDIOSORUM UTILITATEM MULTO LABORE ELABORATA.

With musical notation on four lines and numerous diagrams, fine woodcut border signed by Hans Holbein.

4to. *Vellum. Basle, Joh. Froben,* 1516.

(SEE ILLUSTRATION OVERLEAF.) £42

Eitner IV, 275. Wotquenne 223. Fétis IV, 20-21. Not quoted by Proctor. Brunet II, 1623. Catalogue of Printed Music in the British Museum II, 62. Catalogue of Early Books on Music in the Library of Congress, p. 110. The famous woodcut border of Holbein is described by Woltmann, Holbein, II, p. 193, as No. 234; by Heitz, *Basler Buchdruckermarken*, 27, and reproduced as plate 26 of Johnson —*First Century of Printing at Basle.*

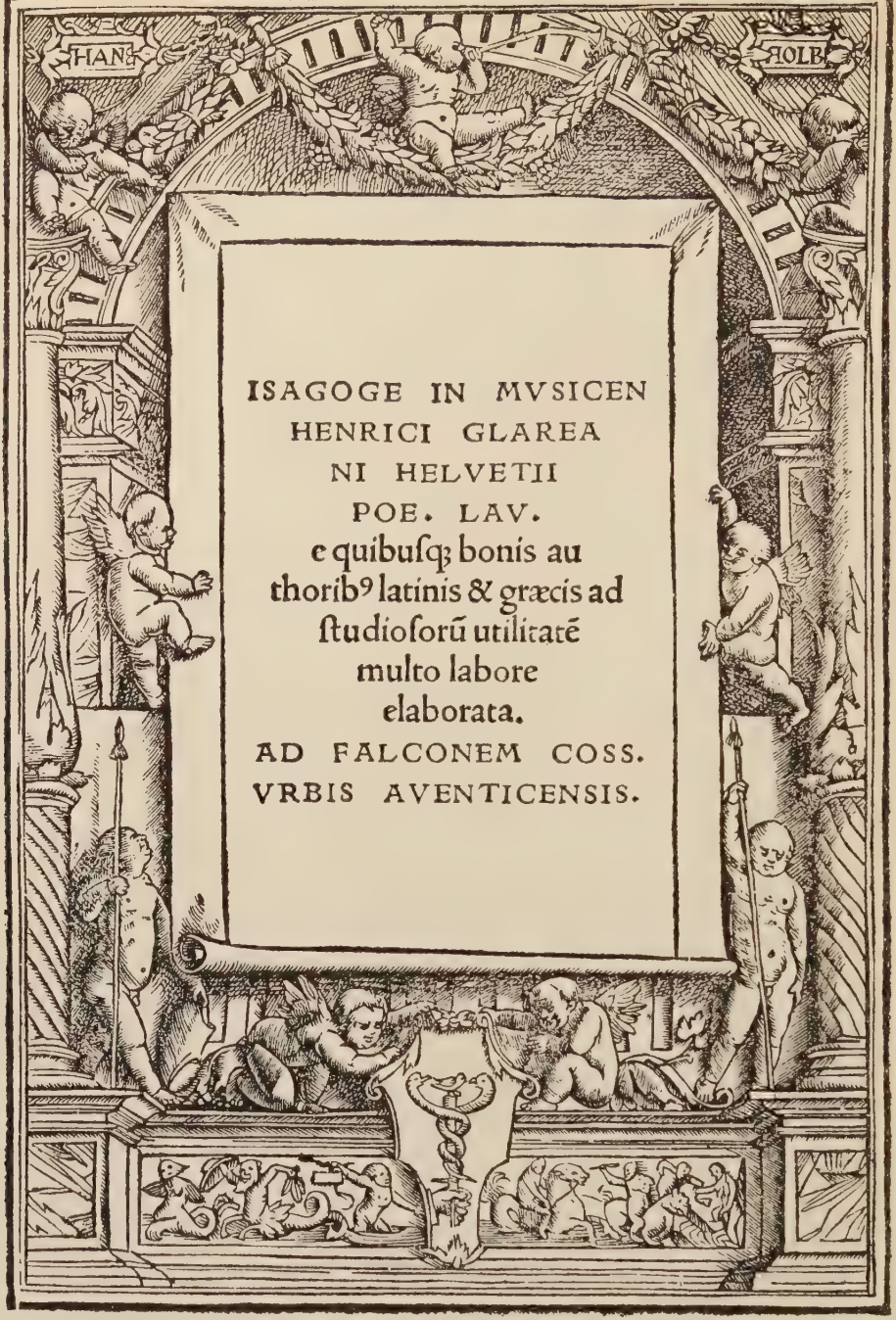
Fétis already states that this little book is of the greatest rarity.

Groves states " the *Isagoge in musicen* containing chapters on solmisation, the intervals, modes, tones, and their treatment, is now extremely scarce."

The second part of the book entitled *Duo elegiarum libri ad Uldericum Zinlium Doggium*, begins with a preface to Uldericus Zinlius Doggius and a Hekatostichon ad Erasmum Roterodamum, and contains 18 elegies addressed to different humanists and friends of the author, e.g., Matthias Aquanus, Hier-Artolphus (musician), O. Myconius, Nic. Cunelius, etc.

Grove's *Dictionary of Music*, third edition, writes the following :—

" Henricus Glareanus (b. Canton of Glarus, June, 1488, d. Freiburg, Mar. 28, 1563), so called because he was born in the Canton of Glarus, his real name being Loris, or, Latinised, Loritus, a celebrated teacher of music. He is said to have been a shepherd-boy in his youth, but he studied music with Rubellus at Berne, and afterwards under Cochlœus at Cologne, where he was crowned poet-laureate in 1512 for a poem in honour of the Emperor, which he composed and sang to his own accompaniment. In 1515 he was teaching mathematics at Basle, and in 1517 was appointed, at the recommendation of Erasmus, professor of philosophy and ' *artes liberales* ' in Paris. He returned in 1522 to Basle, where he is said to have set up a school, and from whence he removed to Freiburg in Breisgau in 1529. Prof. H. Schreiber in an excellent monograph on Glareanus (Freiburg, 1837), proves that it was not at the University of either Paris, Basle or Freiburg, that he was professor. He was blind in his later years. His friends, Erasmus, Justus Lipsius and Vossius, wrote panegyrics on him. His theory of the twelve church modes, as parallel to the ancient Greek modes, will assure for Glareanus a lasting place among writers on the science of music."



Title-page from Glareanus, Isagoge in Musicen.
Basel, 1516.
See Item No. 35.

1516 A.D. [36] CIRUELO (Pedro). CURSUS QUATTUOR MATHEMATICARUM ARTIUM LIBERALIUM.

Title within woodcut border and with large woodcut printer's device of Brocar, which is repeated on last leaf.

Small folio. *Brown levant morocco, inside dentelles.*

Alcala, Arnaldo Guillen de Brocar, 1516. £35

Palau's *Manual*, Vol. II, p. 202. " One of the first books on Mathematics and Liberal Arts printed in Spain. It is devoted also extensively to music. The work is divided into sections dealing with Music, Arithmetic, Geometry, Perspective."

The third part of the book is entitled—*Petri Cirueli questiuncula previa in Musicam speculativam Div. Severini Boetii.*

Not in Library of Congress Catalogue of Music.

Riaño does not know of this edition.

Pedro Ciruelo, one of the illustrious theologians and mathematicans of the sixteenth century, was born at Daroca, Spain, probably during the latter part of the fifteenth century, and died circa 1550, though the exact date seems to be unknown. He studied at San Ildefonso de Alcala and Salamanca, whence he proceeded to Paris, where he obtained his degree and became a university professor. For a time, he was tutor to Philip II; and was appointed by Cardinal Cisneros to the chair of Theology at the newly-established university of Alcala de Henares. His vast erudition comprised the humanities, theology, philosophy, music, history and mathematics; and he published various ascetic works in addition to his numerous works on mathematics and philosophy, the latter inclining somewhat towards the metaphysical theories of Lullus.

1518 A.D. [37] GAFURIUS (Franchinus). De Harmonia Musicorum Instrumentorum.

With a large woodcut on title showing Gafurius lecturing on music to his pupils, who are seated around him on the floor, while he occupies a desk, duly supplied with an hour-glass. On the last leaf is the fine full-page woodcut showing a musician seated at the organ (the organ pipes are visible and bear descriptions). One page bears a full-page woodcut of Apollo and the Muses playing on different instruments. Much musical notation and musical diagrams, initial letters and the printer's device on last leaf of Gotardus de Ponte.

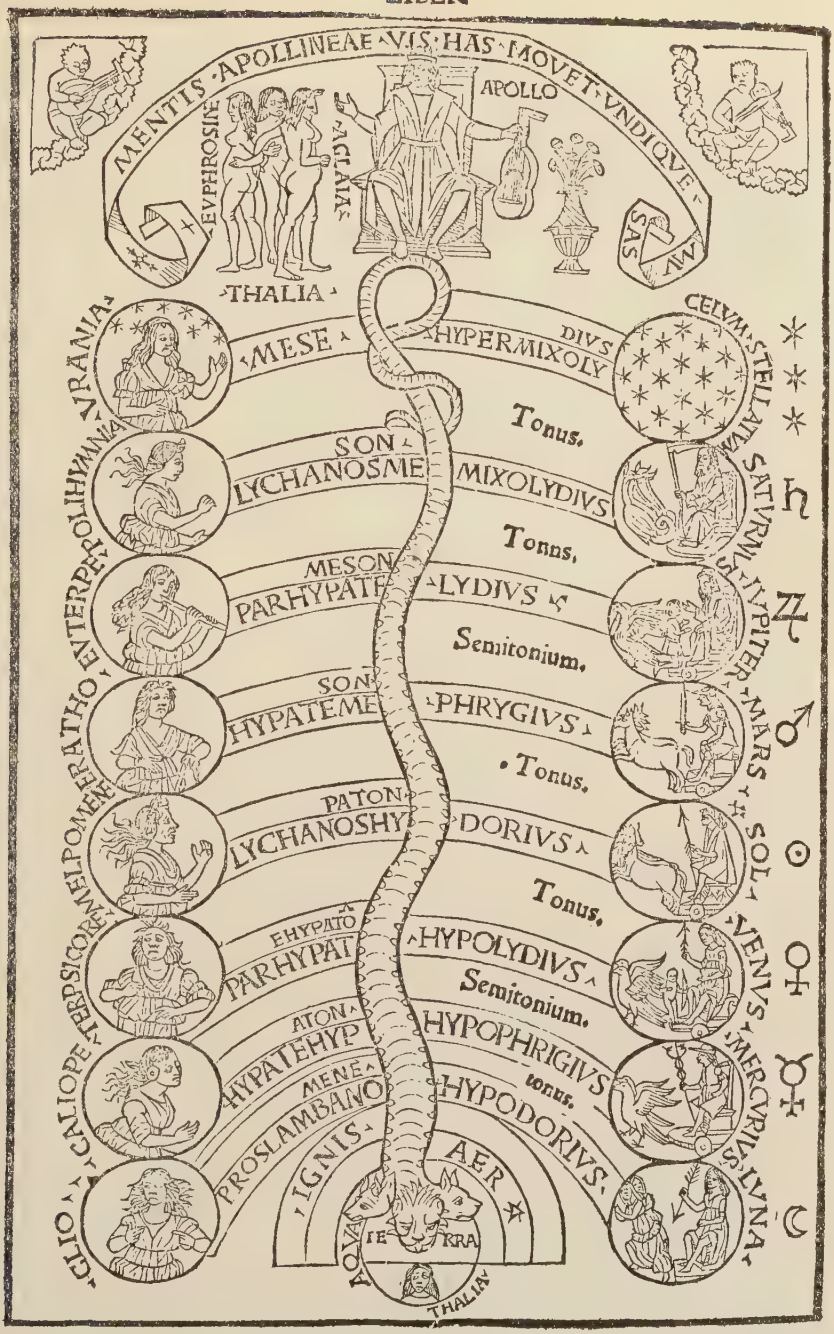
Folio. *Vellum. Milan, Gotardus de Ponte,* 1518.

(SEE ILLUSTRATIONS OPPOSITE AND ON PAGES 17 AND 31). £75

Very fine copy with wide margins of an important book on music dedicated to the great collector Jean Grolier and bearing a woodcut of his arms.

Catalogue of Early Books on Music in the Library of Congress, p. 102.

" The only edition of this work which is a learned treatise on the music of the Greeks. One of its principal points of interest consists in a short life of Gafurius, by Pantaleone Melegoli, which is appended to it." (J. E. Mathew, *The Literature of Music*, 1896).



A page (greatly reduced) from
GAFURIUS, DE HARMONIA MUSICORUM INSTRUMENTORUM.
Milan, 1518.
See Item No. 37.

"ONE OF THE BEST THEORETICAL WORKS OF THE XVITH CENTURY."

1519 A.D. [38] ORNITOPARCHUS (Andreas). MUSICE ACTIVE MICROLOGUS. Omnibus Musice studiosis non tam utilis quam necessarius.

Title-page printed in red and black surrounded by woodcut borders, and very remarkable woodcut showing a young man and young girl in fashionable costume (Orpheus and Euridice) holding a wooden panel bearing the notes of a song. With numerous woodcut explanatory diagrams and much musical notation and Valentine Schumann's printer's device on last leaf.

4to. *Green morocco.*

Leipzig, Valentine Schumann, April, 1519.

(SEE ILLUSTRATION, PLATE NO. XI). £125

Eitner VI, 246. Catalogue of the Music Books in British Museum II, 224. Fétis VI, 377. This work is of great importance and very rare, as well as for the history of music as of printing. Riemann calls this volume "*One of the best theoretical works of the sixteenth century.*" According to Zimmermann the woodcut is by Heinrich Satrapitanus (*Jahrbuch des deutschen Vereins für Buchwesen*, 1927, p. 69).

A remarkably fine copy from the Wotquenne Collection.

About the author more details are to be found in J. W. Lyra, *Andreas Ornithoparchus aus Meiningen, der Zeitgenosse Luthers u. dessen Lehre von den Kirchenaccenten nach dessen Musicae activae micrologus*, 1877. Also *Monatsh. für Musikgesch.* II, 20 and 47, VIII, 22 and X. 54 and 105.

There is no copy of this edition in the Catalogue of Early Books on Music in the Library of Congress.

"This treatise on all the different branches of musical knowledge, received the honour of translation into English at the hands of the eminent lutenist John Dowland. Both the original and the translation are of considerable rarity and interest, the outspoken quaintness of the original losing none of its vigour in the translation. It is from this work that comes the often-quoted passage: 'The English doe carroll; the French sing; the Spaniards weepe; the Italians which dwell about the coasts of Janua (Genoa?) caper with their voyces; the others barke; but the Germanes (which I am ashamed to utter) doe howle like Wolves.'" (J. E. Matthew, *The Literature of Music*, 1896).

An opening page from Verdezotti, La Musica.
Illuminated Manuscript.
Venice, 1560-4.
See Item No. 57.

An engraving from
BALTASAR DE BEAUJOYEULX, BALET COMIQUE DE LA ROYNE.
Paris, 1582.
Showing the interior scene of a French theatre, the first representation of the Stage in France in Elizabethan times.
See Item No. 68.

WITH AN IMPORTANT CHAPTER ON MUSIC.

1526 A.D. [39] TORRE (Alonso de la). VISION DELECTABLE DE LA PHILOSOPHIA Y ARTES LIBERALES : METAPHISCA : Y PHILOSOPHIA MORAL.

Large Gothic Letter, *title within woodcut border, beneath woodcut; numerous woodcuts in the text, some of the designs repeated several times.*

Folio. *Half calf.*

Seville, Jacob and Juan Cromberger, 1526.

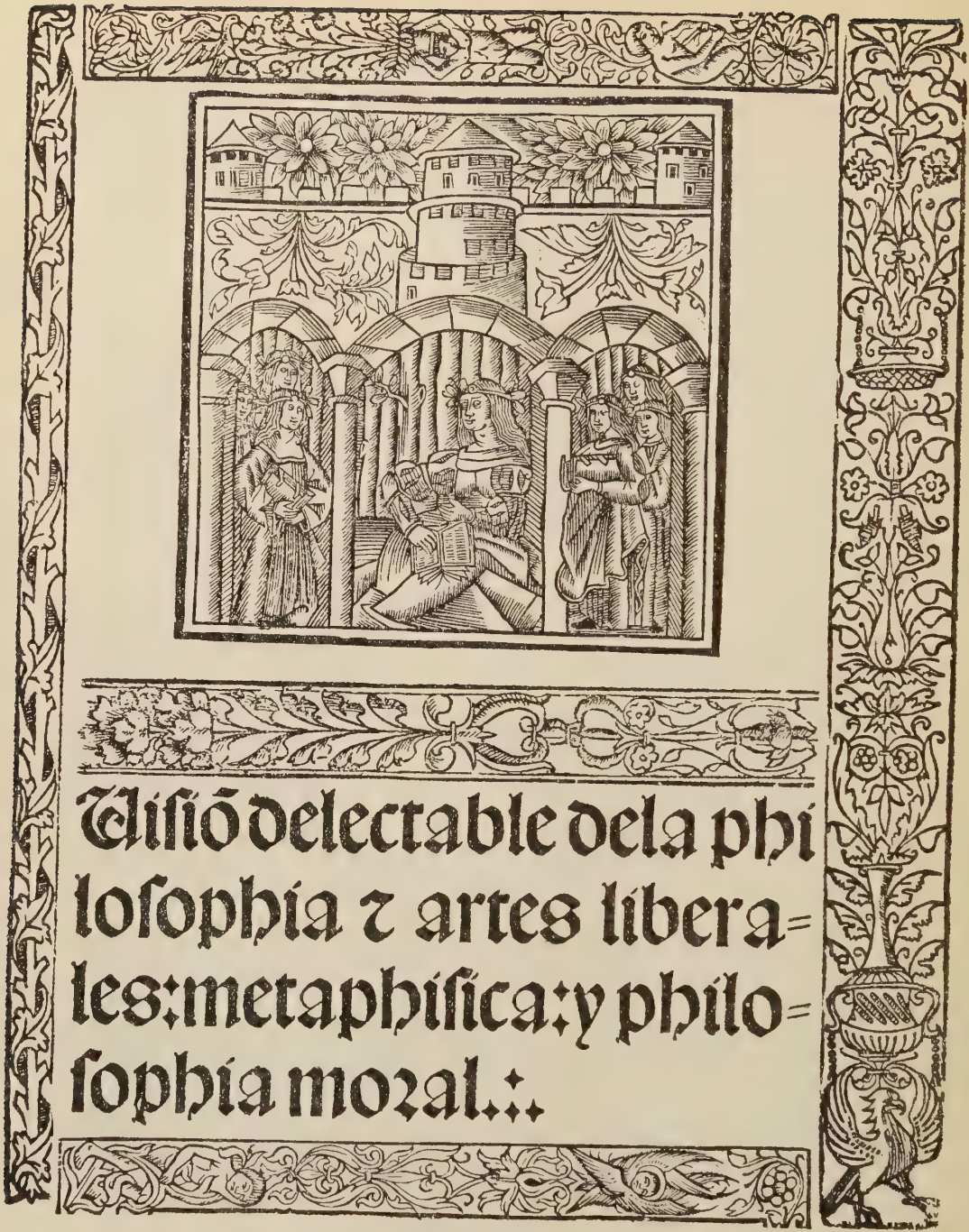
(SEE ILLUSTRATION OVERLEAF.) £75

Palau's *Manual*, Vol. VII, 6. 47. Salva (No. 2434) states that a later edition of this work was translated into Italian by Domenico Delfino and published by him in Venice in 1550 as an original work; with the extraordinary result that, being regarded as a work of great merit, it was translated into Spanish again by a Jewish writer, Francisco de Caceres, who did not know of the original work in Spanish.

The real author, the *bachiller* Alfonso de la Torre, wrote his *Vision delectable* on metaphysics and moral philosophy, circa 1440, and its fluency and brilliance claimed for it a pre-eminent place in the scientific prose of the fifteenth century. Alfonso de la Torre is said to have been a native of Burgos; was attached to the College of St. Bartholomew at Salamanca in 1437; and wrote his book at the request of Juan de Beamonte, Prior of the Order of St. John of Jerusalem and tutor of Prince Carlos of Viana. It is " *an encyclopædia of the liberal arts* " in allegorical form, in which Grammar, Logic, Rhetoric, Music, Geometry, Arithmetic, and Astrology are personified and lead the mind to the pinnacle of Truth, before which Wisdom, Nature and the Reason reveal their secrets.

The work was inspired, to a certain extent, by Algazel, Avempace and Maimonides; but the fineness of its conception and treatment render it of intrinsic value to the history of Spanish philosophy.

See No. 7 of this Catalogue for a Catalan version of the *Delectable Vision.*



Title-page (greatly reduced) from
Alonso de la Torre. Vision delectable de la philosophia.
Seville, 1526.
See Item No. 39.

1528 A.D. [40] AGRICOLA (Martin). Ein kurtz Deudsche Musica. Mit LXIII schönen lieblichen Exempeln yn vier stymmen verfasset. Sampt den kleynen Psalmen und Magnificat auff alle Thon artig gerichtet.

First Edition. Gothic Letter. *With delightful woodcut border on title representing Jacob's dream and ladder by the well-known "Master of the Jacob's Ladder" (a follower of George Lemberger), and much musical notation in German choral notes arranged for four voices.*

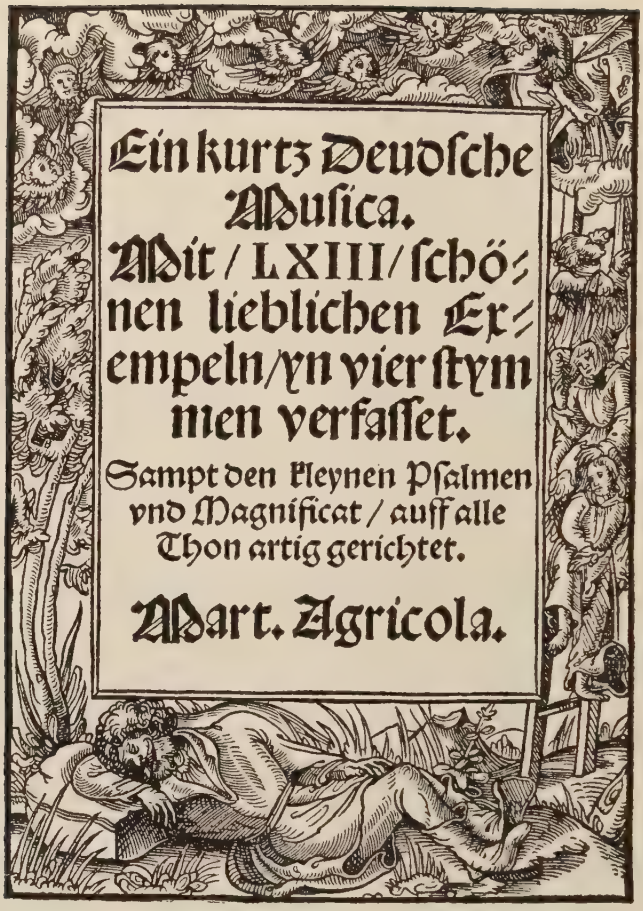
12mo. *Calf. Wittemberg, George Rhaw* (1528).

(see illustration overleaf.) £75

This is the very rare First Edition in a very fine copy with the specially rare double-plate "*Die Scala odder Leyter des ertichten Gesangs*," which is wanting even in the copy in the British Museum.

Weckerlin II, Eitner I, 61, only knows the second edition which was published in the same year. No copy in the Catalogue of Early Books on Music in the Library of Congress, or in the Hirsch Collection.

The work contains Agricola's own compositions.



Title-page from Agricola, Ein kurtz Deudsche Musica.
Wittemberg (1528).
See Item No. 40.

A plate showing "THE ORCHESTRA OF TRITONS," from
BEAUJOYEULX, BALET COMIQUE DE LA ROYNE.
Paris, 1582.
See Item No. 68.

QVID VLTRA QVÆRIS?

Cantate Domino canticum nouum, benepſallite ei in vociferatione. Pſal. 32.

EL MELOPEO
Y MAESTRO.

TRACTADO DE MVSICA THEORICA Y PRATICA
en que ſe pone por extenſo, lo que vno para hazerſe perfecto Muſico ha meneſter ſaber: y por mayor facilidad, comodidad, y claridad del Lector, eſta repartido en XXII. Libros.

Va tan exemplificado y claro; que qualquiera de mediana habilidad, con poco trabajo, alcançarà eſta profeſſion.

Compueſto por el R. D. PEDRO CERONE de Bergamo:
Muſico en la Real Capilla de Napoles.

Los Libros de las materias que en eſte Tractado ſe contienen, ſe veran en la plana que ſe ſigue.

LIBRO PRIMERO.

EN NAPOLES, CON LICENCIA DE LOS SVPERIORES.
Por Iuan Bautiſta Gargano, y Lucrecio Nucci, Impreſſores.
Año de nueſtra Saluacion de M. DC. XIII.

Cantate Domino canticum nouum, cantate Domino omnis terra. Pſal. 94.

Cantate Domino canticum nouum, laus eius in Eccleſia Sanctorum. Pſal. 149.

Cantate Domino canticum nouum, quia mirabilia fecit. Pſal. 67.

Title-page from PEDRO CERONE, EL MELOPEO Y MAESTRO.
Naples, 1613.
See Item No. 81.

1529 A.D. [41] FOGLIANO (Lodovico). MUSICA THEORICA, docte simul ac dilucide pertractata, in qua quamplures de harmonicis intervallis, non prius tentatae, continentur speculationes.

Profusely illustrated with remarkable diagrams and fine woodcuts of men playing music.

Folio. *Vellum.*

Venice, J. Antonius and Fratres de Sabio, 1529.

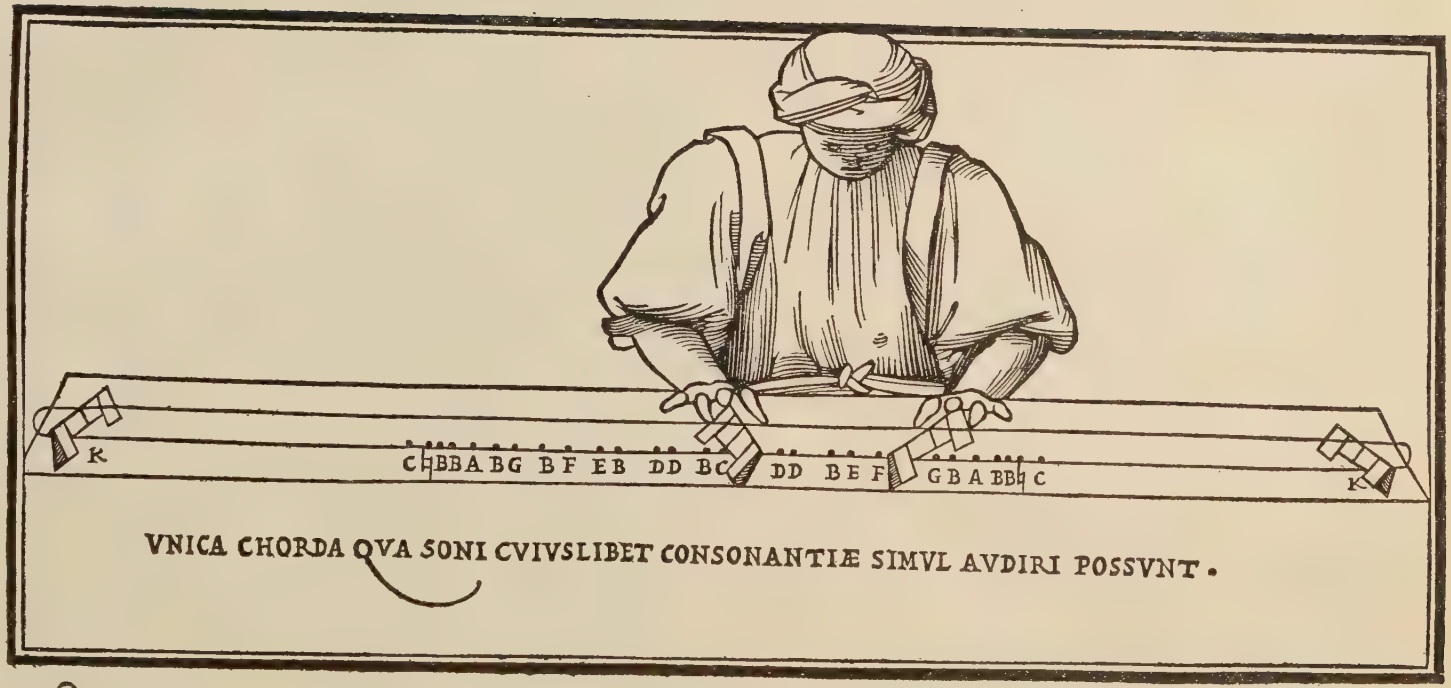
(SEE ILLUSTRATION OVERLEAF.) £52 10S

A nice copy with wide margins of this important work.

Eitner IV, 20. Fétis III, 285. Catalogue of Books on Music in the British Museum, I, 741. Catalogue of Early Books on Music in the Library of Congress, p. 91.

Grove's writes of this author that he was born at Modena and died there in 1539. In his *Musica Theorica* the laws concerning fifths and thirds were finally fixed (Ellis—*History of musical pitch*, see also Riemann).

" Of great interest. It is divided into three books, the first of which treats of the proportions of intervals, the second of consonances, and the third of the divsion of the monochord. The book is profusely illustrated with remarkable diagrams showing the relative proportions of the intervals, and also of the use of the monochord." (J. E. Matthew, *The Literature of Music*, 1896).



A woodcut from Fogliano, Musica theorica.
Venice, 1529.
See Item No. 41.

About 1530 A.D. [42] AGRICOLA (Martin). VON DEN PROPORCIONIBUS. Wie dieselbigen jnn die Noten wircken, and wie sie jm figural gesang gebraucht werden.

Title within charming woodcut border by George Lemberger.

12mo. *Vellum.*

Wittemberg, George Rhau (circa 1530).

(SEE ILLUSTRATION OVERLEAF.) £35

Eitner, I, 61. Hirsch 13. No copy in the Catalogue of the Early Books on Music in the Library of Congress.

A very fine copy of this very rare First Edition. (A few head-lines shaved at end).

The book is notable for containing a number of melodies arranged for four voices.

Grove's *Dictionary of Music*, new edition, 1927, writes the following :—

" Martin Agricola (b. Sorau, lower Silesia, c. 1500, d. Magdeburg, June 10, 1556), a writer on musical theory, whose German name, as he himself tells us, was Sohr, or Sore.

In 1524 we find him teacher and cantor in the first Protestant school at Magdeburg, and he remained there till his death. The assertion of his biographer Caspar that Agricola reached the age of seventy has misled all following writers as to the date of his birth. In his *Musica instrumentalis deudsch*, which, notwithstanding the polyglot title is written in German, he states that he had no ' *activum praeceptorem* ' for music, but learned the art by himself while constantly occupied as a schoolmaster. That work is remarkable not only for its musical ability but for its German style, which has all the force and flavour of the writings of his contemporary, Luther himself. Agricola's chief protector was Rhaw, the senator of Wittenberg, renowned in his own day as a printer of music. On the conflict between the old and new notation Agricola's writings are full of interest, and they must be studied by every one who wishes to have an accurate view of that revolution."

Title-page from Agricola, Von den Proporcionibus.
Wittenberg, ca 1530.
See Item No. 42.

1531 A.D. [43] MARTINEZ DE BIZCARGUI (Gonçalo). ARTE DE CANTO LLANO Y CONTRAPUNTO Y CANTO DE ORGANO CON PROPORCIONES Y MODOS BREVEMENTE COMPUESTA Y NUEVAMENTE AÑADIDA Y GLOSADA.

Black Letter. *Printed in red and black, with much musical notation.*

Small 8vo. *Calf. Saragossa, George Coci,* 1531.

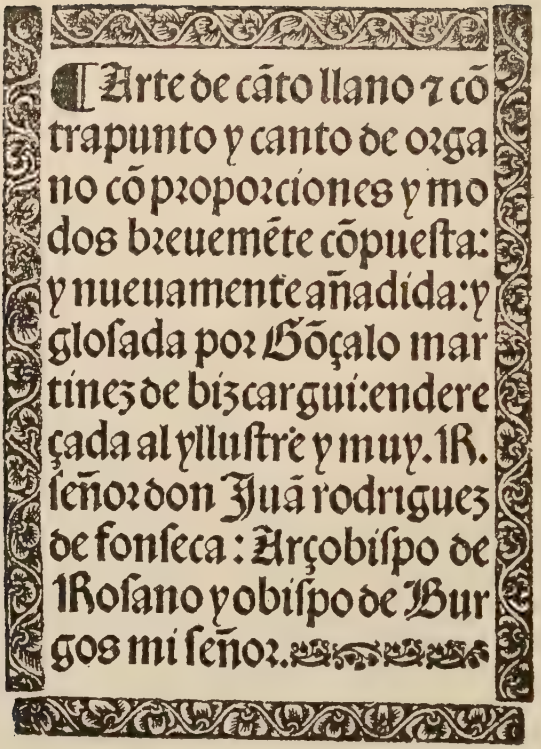
(SEE ILLUSTRATION OVERLEAF.) £65

A remarkably rare book. Riaño, *Early Spanish Music*, p. 77, does not mention this edition, while he mentions one of 1511 and one of 1527. Most of the other editions which have been described by him are later than our copy.

Catalogue of Early Books on Music in the British Museum, Brunet and Fétis only know the 1550 edition. Riaño quotes a copy of 1549. Burger, *Drucke und Verleger in Spanien*, gives a long list of Coci's publications but does not mention this edition.

Thomas, *Catalogue of Spanish books before* 1601 *in the British Museum*, only has the edition of 1550. Neither Heredia nor Salva had any copy of this book in any edition, nor is there a copy of any writing by this author in the Catalogue of Early Books on Music in the Library of Congress.

Palau's *Manual*, Vol. V, 81, does not know the edition of 1531. The only bibliographer who describes this book is Juan M. Sanchez in his *Bibliografia Aragonesa del siglo XVI*, Vol. I, pp. 239-241, which states that the only copy of this edition which was hitherto unknown was in his library (now dispersed).


Arte de cãto llano y cõ
trapunto y canto de orga
no cõ proporciones y mo
dos breuemẽte cõpuesta:
y nueuamente añadida: y
glosada por Gõçalo mar
tinez de bizcargui: endere
çada al yllustrẽ y muy. R.
señor don Juã rodriguez
de fonseca: Arçobispo de
Rosano y obispo de Bur
gos mi señor.

Title-page from Martinez de Bizcargui, Arte de canto llano.
Saragosa, 1531.
See Item No. 43.

IN THE ORIGINAL GILT-TOOLED BINDING.

1533 A.D. [44] LANFRANCO (Giov. Maria). SCINTILLE DI MUSICA, che mostrano a leggere il canto fermo et figurato. Gli accidenti delle note misurate, le proportioni, i tuoni, il contrappunto, et la divisione del monochordo, con la accordatura de varii instrumenti, dalla quale nasce un modo, onde ciascun per se stesso imparare potrà le voci di La Sol, Fa, Mi, Re, Ut.

Oblong 4to. *Contemporary calf binding, sides elaborately adorned with gilt tooling, g. e.* (*slightly repaired*).

Brescia, Lodovico Britannico, 1533.

(SEE ILLUSTRATION OVERLEAF.) £75

Eitner VI, 36. Fétis V, 187. Catalogue of Music Books in the British Museum II, 11. Catalogue of Early Books on Music in Library of Congress, p. 146.

Lanfranco gives the names of the authors which he has used for his work as follows : Boethius, Valla, Guido, Gaforio, Ornitoparchus, Marchetto de Padua, Nicolas Burtio, Aaron, G. Spataro, Glarean, B. Bogentantz and N. Wollick.

Especially remarkable is a chapter on music instruments, violins, lute, harp, etc., the importance of which is pointed by Wolf—*Handbuch der Notationskunde* II, p. 224.

This is the James E. Mathew copy.

SCINTILLE DI MVSICA DI

GIOVAN MARIA LANFRANCO DA TE-

rentio Parmegiano, che moſtrano a leggere il Canto Fermo, & Figurato, Gli accidẽti delle Note Miſurate, Le Pro-portioni, I Tuoni, Il Contrapunto, Et la diuiſione del Monochordo, Cõ la accordatura de uarii inſtrumenti, Dalla quale naſce un Modo, onde ciaſcũ per ſe ſteſſo imparare potra le uoci di

La. La
Sol Sol
Fa Fa
Mi Mi
Re Re
Vt Vt.

In Breſcia per Lodouico Britannico M. D. XXXIII.

Title-page from LANFRANCO, SCINTILLE DI MUSICA. Brescia, 1533.

See Item No. 44.

1533 A.D. [45] VANNEUS (Stefanus). RECANETUM DE MUSICAE AUREA.

With fine woodcut on title-page and magnificent full-page woodcut showing Vanneus teaching children, while above Apollo and the Muses are playing musical instruments. With numerous woodcut explanatory diagrams and musical notation.

Folio. *Half vellum.*

Rome, Valerius Doricus, 1533.

(SEE ILLUSTRATION OVERLEAF.) £35

Eitner X, 34. Catalogue of Early Books on Music in Library of Congress, p. 279.

A FINE COPY WITH BROAD MARGINS OF A MAGNIFICENTLY PRINTED BOOK OF GREAT RARITY. From the Weckerlin Collection.

Book I deals with Gregorian chant, solmisation, and modes; Book II with the complete system of mensurate music; Book III with counterpoint.

According to Grove's this didactic treatise ranks with the best of its time.

Steffano Vanneo, born in 1493, was an Augustinian monk and choirmaster at the Monastery of Ascoli. The original of this treatise written in Italian and finished in 1531 was never published.

The above translated into Latin by Vincento Rosetti of Verona was its first appearance in print.

Pieridum cuſtos Phœbo reſidente cathedra.
Colligite o iuuenes & tempora cingite ſertis.
Vanneus hic Stephanus uiolas & candida donat.
Stephanus Vanneus.
Lilia purpureis cunctis cum floribus una.

A Page (greatly reduced) from VANNEUS, RECANETUM DE MUSICA AUREA. Rome, 1533.

See Item No. 45.

1535 A.D. [46] FROSCH (Johannes). RERUM MUSICARUM OPUSCULUM RARUM AC INSIGNE, totius eius negotii rationem mira industria & brevitate complectens, iam recens publicatum.

FIRST EDITION. *With the magnificent full-page printer's mark of Peter Schoeffer engraved by the Strassburg monogramist H. G. (not identical with Hans Baldung). With explanatory diagrams and beautifully printed musical notation.*

Folio. *Half morocco.*

Strassburg, Peter Schoeffer and Matthias Apiarius, 1535.

(SEE ILLUSTRATION OVERLEAF.) £52 10S

FIRST EDITION of the important posthumous work of the preacher at the Church of Saint Sebaldus of Nuremberg, who died in 1533.

Eitner IV, 95. Catalogue of Music Books in the British Museum, I, 489. Catalogue of Early Books on Music in the Library of Congress, p. 98.

From the point of view of the history of printing this book is important because Schoeffer was the first printer of music in Germany next to Oeglin, and was founder of a new school through his introduction of the Cologne or German method of musical notation.

Roth, *die Mainzer Buchdruckerfamilie Schoeffer*, pp. 125 and 146. Praetorius, *Die Mensuraltheorie des Gafurius*, etc., p. 4. "Chapters 15-17 treat of the Mensurate Theory. . . . Rules of composition comprise the end of the work. The printed music is exceptionally beautiful and clear, also the rest of the printing is especially fine as has already been pointed out by Forkel."

A REMARKABLY FINE COPY WITH BROAD MARGINS. The woodcut on the title-page should be noted which shows a shepherd playing the bagpipes.

"The book is noticeable for the beautiful printing of examples." (J. E. Matthew, *The Literature of Music*, 1896).

RERVM

MVSICARVM

OPVSCVLVM RARVM ACIN-

signe, totius eius negotii rationem mira in-
dustria & breuitate complectens, iam
recens publicatum. IOAN.
FROSCHIO,
Autore,

FROSCH. RERUM MUSICARUM OPUSCULUM RARUM.
Strassburg, 1535.
See Item No. 46.

THE ENCYCLOPÆDIA OF THE MIDDLE AGES.

1535 A.D. [46A] GLANVILLE (Bartholomew de). BERTHOLOMEUS DE PROPRIETATIBUS RERUM.

Black Letter. Folio. *Old calf.*

Londini in Aedibus Thomae Bertheleti Regii Impressrois. Cum privilegio a Rege indulto (1535). £105

This work, the encyclopaedia of the middle ages, was first written in Latin at the close of the 13th century. It extends over nineteen books, embracing all the various departments of human knowledge. The facts are arranged with religious and moral object. It was first printed in Basle about 1470, and went through fourteen or more editions before 1500. It was translated into English by John of Trevisa in 1398, and this version was printed by Wynkyn de Worde in 1495 and subsequently by Thomas Berthelet in 1535. It was the source of common information throughout the middle ages.

Book XIX, pp. 285-388, is devoted to the study of Music and Musical Instruments.

1535 A.D. [46B] Another Copy. £45

Title and last leaf cut round and laid down, otherwise a sound copy.

1536 A.D. [47] LUSCINIUS (Ottmarus). MUSURGIA SEU PRAXIS MUSICAE. Illius primo quae Instrumentis agitur certa ratio ab Ottomaro Luscino Argentino duobus libris absoluta. Eiusdem Ottomari Luscinij, de Concentus polyphoni, id est, ex plurifarijs vocibus compositi, canonibus, libri totidem.

Before the text there is a full-page woodcut showing Sebastian Virdung and Andreas Silvanus, in full length, together with a number of woodcuts of musical instruments (64 *in all*), *including the lyre, virginal, lute, violin, cither, organ, bagpipe, flute, horns, cymbals, bells, drums, kettle-drums, etc.*

Oblong 8vo. *Vellum.*

Strassburg, Johannes Schott, 1536.

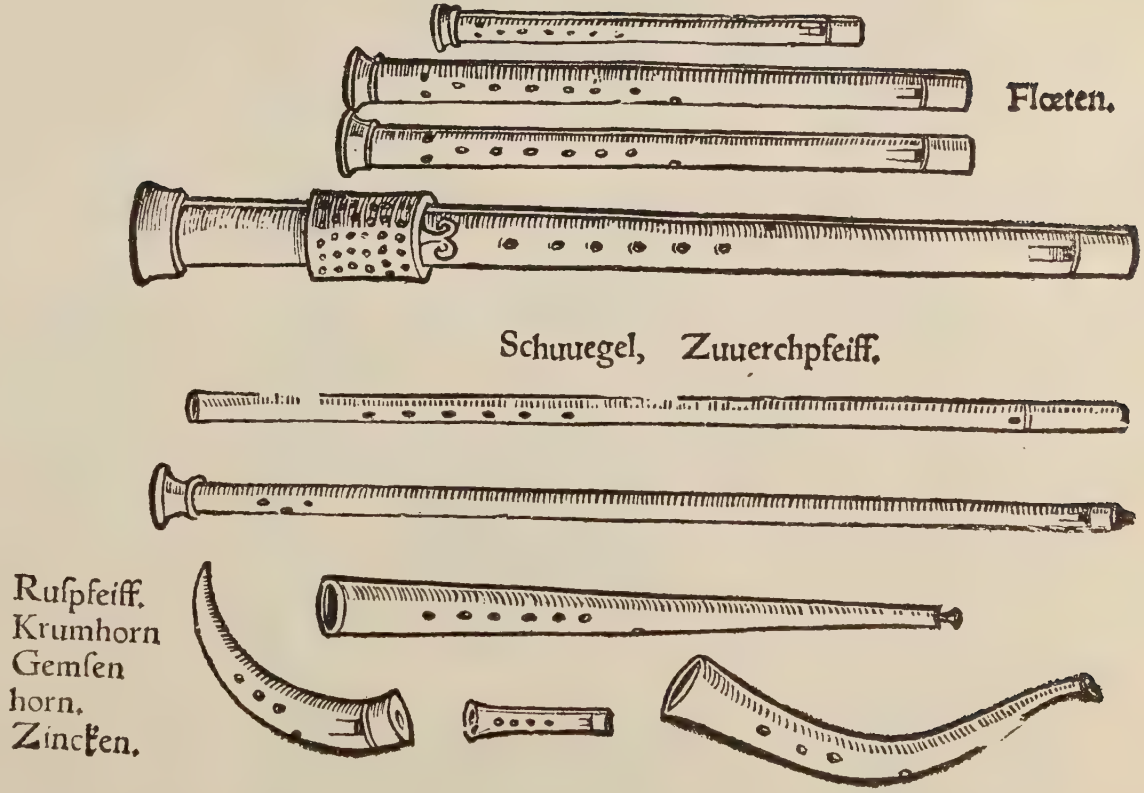
(SEE ILLUSTRATIONS OPPOSITE AND OVERLEAF). £75

FIRST EDITION. Eitner VI, 258. Catalogue of Books on Music in the British Museum II, 184. Catalogue of Early Books on Music in the Library of Congress, p. 159.

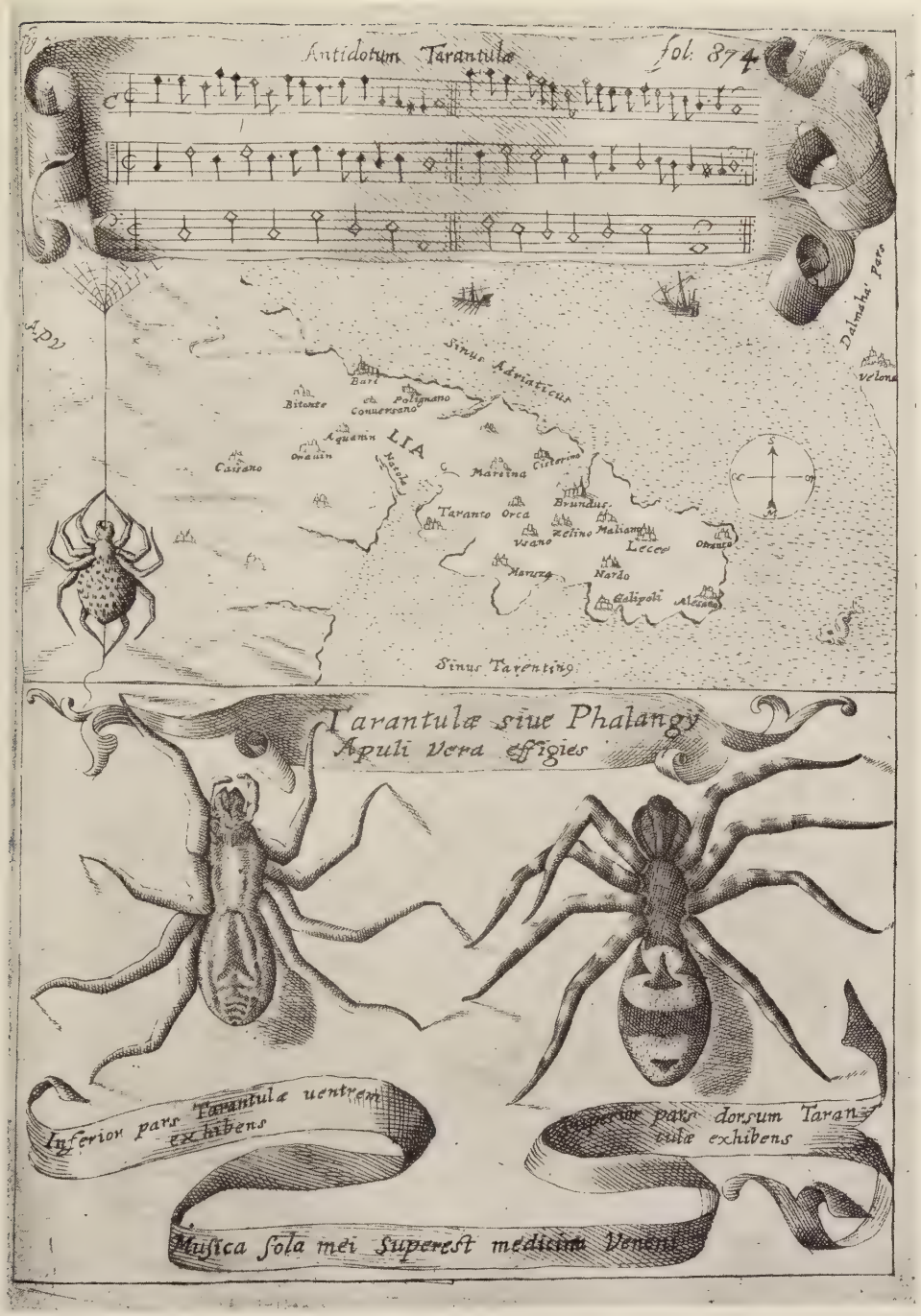
Of great rarity. The book is mainly a translation of Sebastian Virdung's *Musica getutscht*, Basel, 1511. The illustrations are reproductions of those in Virdung's work and include a motet, pp. 40-43, which appears in mensurate notation, and also in tablature for the clavichord and for the lute. Pp. 58-59 contain tables showing the tablature for bass, tenor and discant flute.

See also Schmidt—*Répertoire Strasbourg*, II, p. 62, and Schmidt's *Histoire Littéraire d'Alsace*, pp. 178-208.

Portraits of Sebastian Virdung and Andreas Silvanus from Ottomar Luscinius (Nachtigall) Musurgia.
Strassburg, 1536.
See Item No. 47.

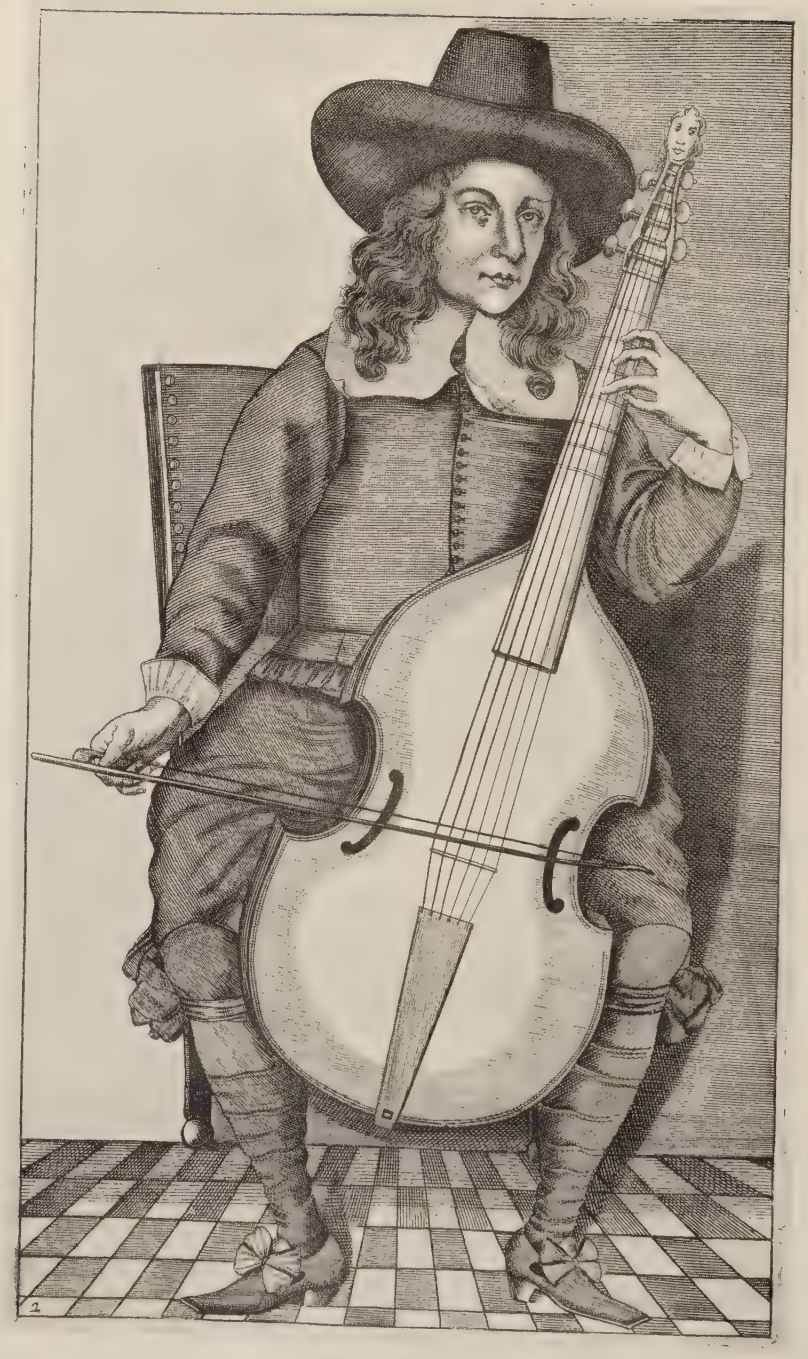


A page of instruments from Luscinius, Musurgia.
Strassburg, 1536.
See Item No. 47.



THE MUSICAL ANTIDOTE for the fatal bite of the TARANTELLA SPIDER from KIRCHER, MAGNES. Rome, 1641.

See Item No. 94.



An illustration (reduced) from SIMPSON, THE DIVISION-VIOLIST.
London, 1659.
(Showing a musician playing on the *Viola da Gamba*).
See Item No. 97A.

1545 A.D. [48] AARON (Pietro). LUCIDARIO IN MUSICA DI ALCUNE OPPENIONI ANTICHE ET MODERNE, con le loro oppositioni et resolutioni, con molti altri secreti appresso, et questioni da altrui anchora non dichiarati.

With fine large woodcut portrait of Aaron.

4to. *Old French green morocco.*

Venice, Girolamo Scotto, 1545.

(SEE ILLUSTRATION OVERLEAF.) £52 10s

Hirsch 5. Catalogue of Early Books on Music in the Library of Congress, p. 5.

One of the rarest works of Aaron.

Grove's *Dictionary of Music* says :—

" Pietro Aaron, spelt Aron in works published after his death (b. Florence, latter part of 15th cent., d. before 1545), a monk of the Order of Jerusalem, was devoted to the study of counterpoint.

His various works on the history and science of music were printed at Venice and Milan. By Pope Leo X he was admitted into the Roman Chapel, and distinguished in various ways. In or about 1516 Aaron founded a school of music at Rome, which obtained much reputation. He became a canon of Rimini about 1523."

VIRGA ARON REFLORVIT.

NICOLAI COMITIS ARCITENENTIS
EXASTICHON IN P. ARON LAVDES.

Viuat Aron, ſæclo ſua uirga refloreat omni,
Per quem oſcura olim Muſica, nunc rutilat.
Ergo pulchra ferat tantorum dona laborum.
Præmia quis tanto digna neget capiti?
Vos uiuum uates ſtatua. & decorate corona,
Poſt obitum ſydus Dii facite eſſe nouum.

First page (and author's portrait) from AARON, LUCIDARIO IN MUSICA. Venice, 1545.
See Item No. 48.

1547 A.D. [49] PICITONO (Angelo da). FIOR ANGELICO DI MUSICA: nuovamente composto nel qual si contengono alcune bellisime dispute contra quelli che dicono, la Musica non esser scienza: con altre molte questioni, et solutioni di varii dubbii.

Title within ornamental border, numerous explanatory diagrams and musical notation, and printer's device on last page.

4to. *Half bound. Venice, Agostino Bindoni,* 1547.

(SEE ILLUSTRATION OVERLEAF.) £31 10S

Eitner I, 154. Catalogue of Early Books on Music in Library of Congress, p. 14. Not in Weckerlin or Wotquenne.

This is an important and the only work written by Angelo da Picitono, who acted as organist in a Franciscan Monastery.

According to Wolf I, 384, 438, and II, 362, the *Fior angelico* created new methods of expression in order to express the chromatic and enharmonic tones which were re-introduced from the antique in the sixteenth century.

The *Guidonian Hand* from Picitono, Fior Angelico di Musica. Venice, 1547.

See Item No. 49.

THE UNIQUE BONFONS SONGS.

1548 A.D. [50] CHANSONS. CHANSONS NOUVELLEMENT COMPOSÉES SUR PLUSIEURS CHANTS, tant de musique que Rustique: nouvellement imprimées: dont les noms s'ensuyvent cy apres. Mil cinq cents. xlviii. viii f.

64 leaves. Small 8vo. *Calf gilt, inside dentelles, g. e.*

On les vend à Paris en la rue Neufve Nostre Dame a l'enseigne Sainct Nicolas par Jehan Bonfonds. [1548.]

(SEE ILLUSTRATION OVERLEAF.) £250

UNIQUE.

Reprinted from this copy by the former owner, Prosper Blanchemain. The unique copy on vellum of the reprint, elaborately bound in red morocco by Petit-Simier, will be presented to the purchaser of this highly important collection of French popular songs. Amongst other pieces is included Queen Mary of Scots *Adieu to France*, beginning: *Adieu mon père mon amy.*

This copy was described by Brunet when it first came to light in the Bignon Sale, in 1837.

¶ Chanſons

nouuellement compoſees ſur pluſieurs chants/tant de Muſique que Ruſtique: Nouuellement Imprimees: dont les noms ſenſuyuent cy apres.

Mil cinq cents. xl viii:

viii. f.

¶ On les vend a Paris en la rue Neufue noſtre Dame a lenſeigne ſainct Nicolas: par Jehan Bonfonds.

Title-page from Chansons Nouvellement Composees. Paris, Jehan Bonfonds, 1548. (*The only copy known*).

See Item No. 50.

1550 A.D. [51] MEIGRET (Louis), Lyonnois. Le Tretté de la Grammere Francoeze, fet par Louis Meigret Lionoes.

First Edition. 4to. *Bound by Trautz-Bauzonnet in full crimson levant morocco, inside dentelles, g. e.*

Paris, Chrestien Wechel, 1550.

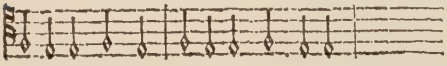
(see illustration overleaf.) £75

Printed in the new way which Meigret had suggested in 1541 in his "*Traité touchant le commun usage de l'Escriture françoise.*" One chapter deals with the accents or tones of he syllables, with musical notation. This proposed reform caused a discussion to which two other tracts, in the same volume, bear witness. The first is *La Reponse de Louis Meigret a l'Apologie de Jaqes Pelletier*, Paris, Wechel, 1550. Pelletier had approved the idea of Meigret to write according to pronunciation, but this they could not arrange to do, one speaking with a Lyons accent, and the other with the accent of Le Mans.

The title of the second tract is *Reponse de Louis Meigret à la Dezesperée replique de Glaomalis de Vezelet, transformé en Gyllaome des Aotels.* Paris, Wechel, 1551.

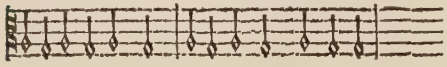
Guillaume des Autels defended the traditional spelling, affirming that the new spelling was impracticable owing to its various ways of pronunciation.

la regle des cinq monosyllabes: laquell' affiet le ton agu sur la prmier' e penultime syllabe:come,



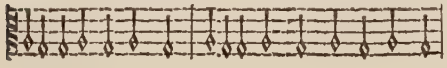
Il n'et pas fort bon,il n'et pas mon frere .

Toute'foes e qantes donq qe qelqe polisſyllab' ou disſyllabe suyura vn nombre de monosyllabes,voyez si sa premier'et de ton bas:e recherchez leur' tons(affin qe je ne le repete plus) selon leur nombre,en y comprenant cete premiere syllabe: sans oublier le deuoer des soupirs,e pozes:come je le vous ey ja dit. Si donqes vn sizieme monosyllabe s'y ajoint,allors le premier,tiers,e cinqieme,seront eleuez:come,



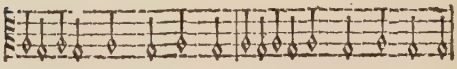
Il a u tous se' biens, il a vu tous se' freres.

E si vn settieme s'y ajoint,allors nous accentúerons les cinq premiers selon le regle de leur nõbre:e les deus subseqẽs,par celle du leur:come,



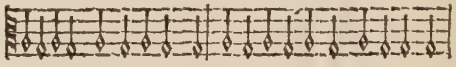
Or a il u tous se' biens, e a ja vu tous se' compaīons.

E si vn huytieme s'y rencontre,nous egallerons les eleuez ao'baz tons alternatiuement, en començant par eus:com' en ceus de sis monosyllabes:come,



Il a ja qis d'eur prou de biẽs:e si a a soe prou de viīes.

E si vn neuuieme s'y joint,ce sera d'un bas ton,e sans immuer rien de la regle precedente:come,



or a il qis de soe pu de biẽs,or a il qis de soe pu deviīes.

Finablement si vn dizieme s'y rentontre, nous en ferons come des aotres nombres pers:e si vn onzieme,il sera de bas ton,aueq la penultime: e einsi subseqemment de tous aotres nombres pers,e impers,selon le' regles de huyt,e de neuf: dont je me deporte de' exemples pour euiter prolixité.Or nou' faot il excepter de toutes ces regles le' monosyllabes qi d'une mẽm' espece s'entresuyuet sans aocun entrejet d'aotre: car allors ils sont tous de ton bas,e remis,de qelqe nombre qe soet leur seqelle,ny ne s'y rencõtrera ton agu,juqes a ce q'il se rencõtre qelqe suyte d'aotre espece:si toutefoes ell' et d'un seul monosyllabe,le penultime sera agu: si deus, le premier et agu:come,

Title-page from Louis Meigret. Le Trette de la Grammere Francoeze. Paris, Christian Wechel, 1550.
See Item No. 51.

1554 A.D. [52] ZANGER (Johann). PRACTICAE MUSICAE PRAECEPTA, pueritiae instituendae gratia, ad certam methodum revocata.

With explanatory diagrams and much musical notation.

4to. *Half morocco.*

Leipzig, George Hantzsch, 1554. £35

Not in British Museum Catalogue of Books on Music or Hirsch, Catalogue of Early Books on Music in the Library of Congress, p. 295. Eitner X, 325. Praetorius, p. 8.

Fine copy of a very rare school book of musical theory, which is called by Riemann "*An excellent compendium.*" The second part of the work describes in seven extensive chapters the mensurate theory and brings frequent examples derived from everyday use. The influence of Sebaldus Heyden is clearly felt; the works of Ornitoparchus are often used in this work.

1555 A.D. (Circa) [53] DEBUZ (Jehan). CHANSON EN FORME DE COMPLAINTE FAICTE PAR DIALOGUE PAR JEHAN DEBUZ, estant en son lict de la mort.

Printed in Gothic Letter. *With fine large woodcut on the title.*

8pp., small 8vo. *Brown levant morocco gilt, inside dentelles, g. e.*

A Rouen, Chez Richard Aubert (*about* 1555).

(SEE ILLUSTRATION OVERLEAF.) £35

POSSIBLY UNIQUE.

This is much earlier than the only other edition we can trace (Rouen, Henri Marechal, ab. 1588), from the only known copy in the Musée Dobrée at Nantes.

¶ Chanſon en forme de complainte / faicte par Dialogue / par Iehan Debuz / eſtant en ſon lict de la mort.

¶ A Rouen / chez Richard Aubert / libraire: tenant ſa bouticque a la rue de la groſſe Horloge: deuant le Pellican.

Title-page from Jehan Debuz. Chanson en forme de complainte. Rouen, about 1555. (*Probably unique*).

See Item No. 53.

1555 A.D. [54] VICENTINO (Nicola). L'ANTICA MUSICA RIDOTTA ALLA MODERNA PRATTICA, con la dichiaratione, et con gli essempi dei tre generi, con le loro spetie. Et con l'inventione de uno nuovo stromento, nel quale si contiene tutta la perfetta musica, con molti secreti musicali.

With interesting woodcut on title, showing Orpheus playing to the animals, historiated initials and woodcut portrait of the author at the age of forty-four, and much musical notation.

Folio. *Half vellum.*

Rome, Antonio Barre, 1555. £27 10s

Eitner X, 76. Not in Weckerlin or Wotquenne.

Magnificent copy with broad margins of this rare First Edition. This is the James E. Matthew copy. Catalogue of Early Books on Music in the Library of Congress, p. 281.

Grove's *Dictionary of Music*, third edition, writes the following :—

" Nicola Vicentino (b. Vicenza, 1511 or 1512). If we are to be believe the title he gives himself in his first publication, as '*unico discepolo*' to Adrian Willaert, he had his musical education at Venice, but as the '*unico*' is plainly false, we may perhaps question the '*discepolo.*' He became ordained, entered the service of Ipolito of Este, cardinal of Ferrara, and accompanied him to Rome, where he lived, it seems, for many years. In 1546 he published a volume of five-part madrigals, with explanatory directions, written with the design of restoring the Greek modes. He then invented a peculiar instrument, the '*archicemvalo*,' with several keyboards, in order to illustrate his system, and employed a private choir to practise it. His real eminence was that of a performer on the clavichord, and it is difficult to quarrel with the criticism of J. B. Doni and Apostolo Zeno, who ridiculed him for pretending to be anything more than a performer."

SALISBURY MISSAL WITH MUSICAL NOTATION.

1555 A.D. [55] MISSALE AD USUM ECCLESIE SARISBURIENSIS.

Gothic Letter, in red and black, with musical notes.

Large woodcut of a figured genealogy of the Virgin and Child on title, and one of the Crucifixion, before the Canon; numerous fine large woodcut initials.

Small 4to. *Full brown morocco, blind tooled, g. e.*

London, John Kyngston and Henry Sutton, 1555. £25

A fine and clean copy, with the exception of a small worm-hole in several leaves at the beginning.

WITH MUSICAL NOTATION.

1555 A.D. [56] MISSALE SARUM. MISSALE AD USUM INSIGNIS ECCLESIE SARISBURIENSIS NUNC RECENS TYPIS ELEGANTIORIBUS EXARATUM, historijs nouis, varijs ac proprijs insignitum.

Gothic Letter. Printed in red and black in double columns, with the Music. *The Royal Arms of England and a woodcut of St. George killing the Dragon, on title-page; together with a great number of very fine woodcuts in the text.*

Folio. *Old calf. Paris,* 1555. £25

Two of the leaves of the Canon with the large woodcuts are in facsimile, otherwise a fine and tall copy.

This is probably, as it was intended to be, the grandest, most sumptuous, and most artistic edition of the Sarum Missal. The two copies in the British Museum are both imperfect.

1560-4 A.D. [57] VERDEZOTTI (G. M.). STANZE IN LODE DELLA MUSICA. (Sub-title): La Musica del molto magnifico et eccell. M. Girolamo *Faleti* tradotta dal verso heroico latino in ottava rima da G. M. V.

Manuscript on 19 leaves of vellum, written and illuminated in the author's own hand at Venice, 1560-4.

With four full-page miniatures, obviously painted by Verdezotti himself:

(1) on p. 1: The Title inscribed on a tablet suspended from a classical archway in a delicately painted landscape; through the arch one sees an obelisk, inscribed on the base EXCELSAE FIRMITUDINI.

(2) on p. 2: The Arms of Alfonso II d'Este, Duke of Ferrara (1559-1597) to whom the MS. is dedicated.

(3) on p. 3: In an escutcheon suspended from a tree an emblematic design: a hand holding a cabbage (?) and the motto: VIX IDIOMA NITENT.

(4) on p. 10: An allegory of *Music*: a winged female figure seated holding a lyre, beside her a doe and an owl, various musical instruments on the ground.

16mo. *Original olive morocco richly decorated in gold with interlacing scrolls and leaf forms within a frame formed by a flowing arabesque border. A fine binding in very good condition, but rebacked.*

Venice, ca. 1560-4.

(SEE ILLUSTRATIONS, PLATES NOS. XII AND XIII.) £250

Giovan Maria Verdezotti of Venice, born 1525, died 1600, is equally famous as a poet and as a painter and there can be no doubt that he is not only the author but also the writer and painter of this Manuscript, a present to Duke Alfonso d'Este.

(Continued over)

VERDEZOTTI (G. M.)—*continued.*

He was a pupil of Titian and painted " des petits paysages dans lesquels il introduisait des personnages de la mythologie " (see Benezit : *Dict. des Peintres*).

He is best known as an author of an Italian translation of Ovid's Metamorphoses and of the Eneid; and of his " Fables " first published in 1570 and illustrated with woodcuts engraved by himself. (See Brunet).

This little poem on Music in Italian *ottava rima* is, as we learn from the dedicatory preface to Alfonso d'Este, a translation from a Latin poem by Girolamo Faleti, the Duke's ambassador at Venice. Since Faleti died on Oct. 3, 1564, this MS. must be earlier than that date, for he is mentioned as being still on his embassy.

1562 A.D. [58] AIGUINO DA BRESSA (Frate Illuminato). La ILLUMINATA DE TUTTI TUONI DI CANTO FERMO, con alcuni bellissimi secreti, non d'altrui piu scritti.

With portrait of the author on title-page and much musical notation. In Roman choral notes printed on five and four black staves in print. At the end large printer's mark.

4to. *Wrappers. Venice, Antonio Gardano,* 1562. £7 15s

Catalogue of Early Books on Music in Library of Congress, p. 9. Eitner I, 70. Catalogue of Printed Music in British Museum I, 22.

Grove's Dictionary of Music, third edition, writes as follows : " Frater Illuminato Aiguino Bresciano (b. near Brescia, c. 1520), a pupil of Pietro Aaron. He was born at the Castle degli Orzi Vecchi, near Brescia, and joined the religious Order of Seraphico d'Osservanza. On a portrait engraving of 1581 he is described as Capitano, so that he must have been a soldier at one time. He wrote ' *La illuminata de tutti i tuoni di canto fermo,*' etc., Venice, 1562. A second edition appeared in 1581 in somewhat modified form."

IMPORTANT WORK ON INSTRUMENTAL MUSIC.

1565 A.D. [59] SANCTA MARIA (Fray Tomaso de), of Madrid. LIBRO LLAMADO, ARTE DE TAÑER FANTASIA, ASSI PARA TECLA COMO PARA VIHUELA, Y TODO INSTRUMENTO, en que se pudiere tañer a tres, y a quatro vozes, y a mas. Por el qual en breve tiempo, y con poco trabajo, facilmente se podria tañer Fantasia. El qual por mandado del muy alto consejo Real fue examinado, y aprovado por el eminente musico de su Magestad Antonio de Cabeçon, por Juan de Cabeçon, su hermano.

With musical notation throughout.

Folio. *Mottled calf, r. e.*

Valladolid, Francisco Fernandez de Cordova, 1565.

(SEE ILLUSTRATION OVERLEAF.) £150

Eitner, Vol. VIII, p. 418. Library of Congress Catalogue of Music. Riaño, No. XI., p. 98.

The author of this important work was a Spanish monk who lived about the middle of the sixteenth century, in a monastery at Valladolid.

Eitner states that he was born in Madrid and belonged to the Dominican Order.

Mr. J. B. Trend, in Grove's *Dictionary of Music*, writes as follows : "It is an introduction to 'the art of playing fantasies, both on keyboard instruments and on the *vihuela* (Spanish lute) and every instrument in which it is possible to place 8 in 3 or 4 parts or more.' See the study by O. Kinkeldey, *Orgel u. Klavier in der Musik des* 16. *Jahrhunderts*, Leipzig, 1919, with transcriptions of several fantasias in modern notation. Also P. Villalba, *Antologia de organistas Españoles, I.* (Madrid) and Pedrell.

Libro llamado

Arte de tañer Fantasia, assi para Tecla

como para Vihuela, y todo instrumẽto, en que se pudiero
tañer a tres, y a quatro vozes, y a mas. Por el qual en breue tiẽpo, y
con poco trabajo, facilmẽte se podria tañer Fantasia. El qual
por mandado del muy alto consejo Real fue examina-
do, y aprouado por el eminẽte musico de su
Magestad Antonio de Cabeçon, y
por Iuan de Cabeçon,
su hermano.

Compuesto por el muy Reuerendo padre Fray Thomas de Sancta Maria, dela Orden delos Predicadores. Natural de la villa de Madrid.

¶ Dirigido al Illustrissimo Señor don Fray BERNARDO de Fresneda, Obispo de Cuenca, Cõmissario general, y Confessor de su Magestad, &c.

¶ Impresso en Valladolid, por Francisco Fernandez de
Cordoua, Impressor de su Magestad. Con licencia,
y priuilegio Real, por diez años.

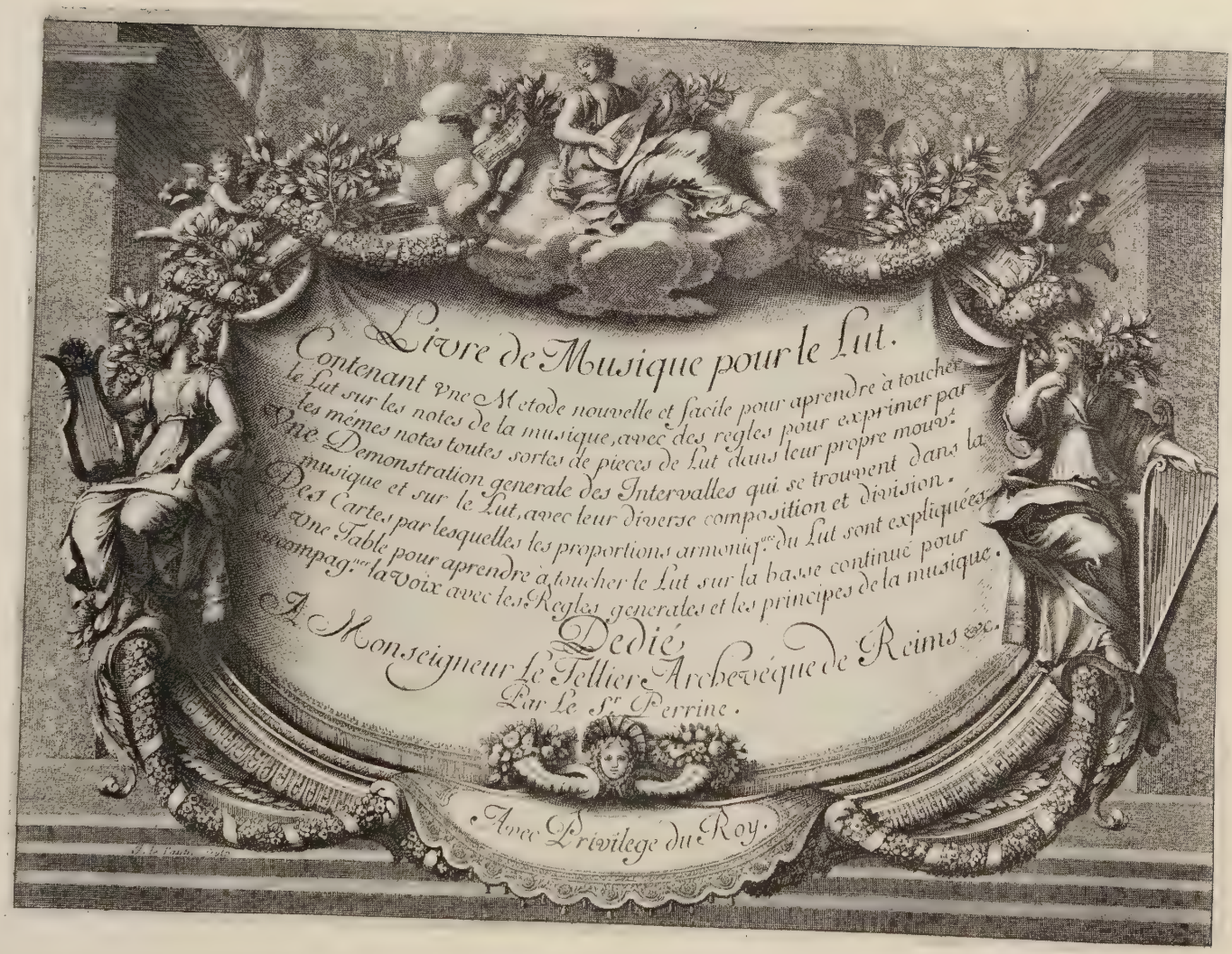
En este año, de 1565.

¶ Tassado por los Señores del Consejo Real, a veynte reales, cada cuerpo en papel.

Title-page from
SANCTA MARIA (TOMASO DE), ARTE DE TANER FANTASIA.
Valladolid, 1565.
See Item No. 59.

Questi Spirti gentil di te ragionano
i tuoi spiegand'ogn'hor pregg'amirabili
ond'i superbi colli oggi risonano
Prima parte
uesti Spirti gen=
di te ragiona
no I tuoi spiegand'ogn hor preggiammirabi li ond' i su=
perbi colli og= gi ri so=nano ond' i superbi col
li oggi riso nano

A page from the Manuscript GRILLANDA MUSICALE DI ARIE.
(Italy, ca. 1660).
See Item No. 98.


Livre de Musique pour le Lut.
Contenant Vne Metode nouvelle et facile pour aprendre à toucher
le Lut sur les notes de la musique, avec des regles pour exprimer par
les mémes notes toutes sortes de pieces de Lut dans leur propre mouv.t
Vne Demonstration generale des Intervalles qui se trouvent dans la
musique et sur le Lut, avec leur diverse composition et division.
Des Cartes par lesquelles les proportions armoniq.es du Lut sont expliquées.
Et Vne Table pour aprendre à toucher le Lut sur la basse continué pour
accompag.er la Voix avec les Regles generales et les principes de la musique.
Dedié
A Monseigneur Le Tellier Archevéque de Reims &c.
Par Le Sr Perrine.
Avec Privilege du Roy.

Title-page from Perrine, Livre de musique pour le Lut.
Paris, 1679.
See Item No. 107.

1566 A.D. [60] TORRES (Melchior de). ARTE INGENIOSA DE MUSICA, con nueva manera de avisos breves y compendiosos sobre toda la facultad della.

Black Letter. *With engraved title-page and musical notation, etc.*

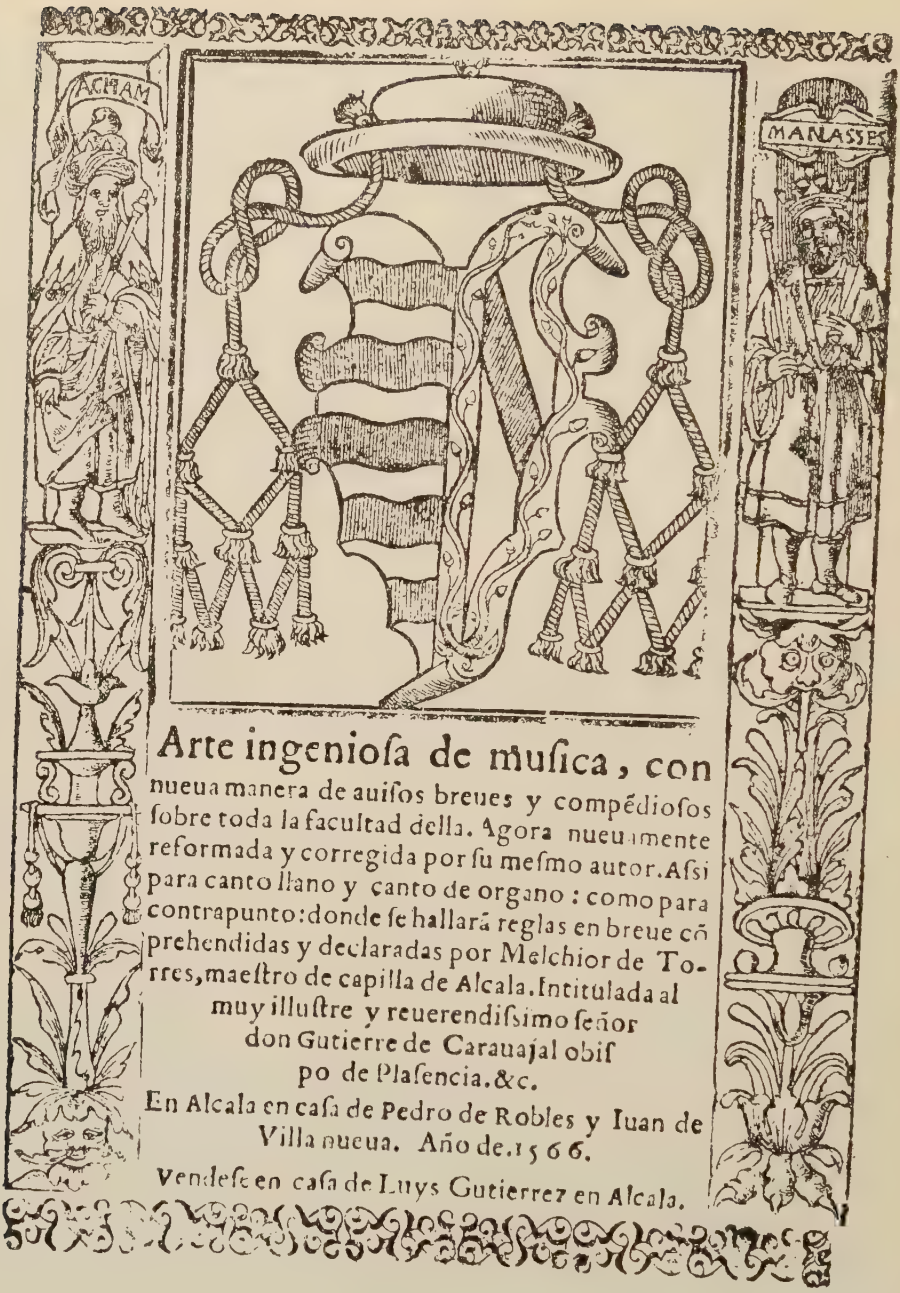
Small 4to. *Old calf.*

Alcala, Pedro de Robles y Juan de Villanueva, 1566.

(SEE ILLUSTRATION OVERLEAF.) £48

This edition unknown to Palau's *Manual.* Eitner, Vol. 9, p. 432. Not in Library of Congress Catalogue of early books on Music, or Riaño.

The author of this work was a Spanish musician born at Alcala de Henares, at the beginning of the sixteenth century.


ACHAM
MANASSES
Arte ingenioſa de muſica, con
nueua manera de auiſos breues y compẽdioſos
ſobre toda la facultad della. Agora nueuamente
reformada y corregida por ſu meſmo autor. Aſsi
para canto llano y canto de organo: como para
contrapunto: donde ſe hallará reglas en breue cõ
prehendidas y declaradas por Melchior de To-
rres, maeſtro de capilla de Alcala. Intitulada al
muy illuſtre y reuerendiſsimo ſeñor
don Gutierre de Carauajal obiſ
po de Plaſencia. &c.
En Alcala en caſa de Pedro de Robles y Iuan de
Villa nueua. Año de. 1566.
Vendeſe en caſa de Luys Gutierrez en Alcala.

Title-page from
TORRES (MELCHIOR DE), ARTE INGENIOSA DE MUSICA.
Alcala, 1566.
See Item No. 60.

RESENDE ON MUSIC REVEALED AS A COMPOSER OF NO MEAN ORDER.

1567 A.D. [61] RESENDE (Andrea de). CARMEN ENDECASYLLABON, ad Sebastianum Regem Serenissimum.

FIRST EDITION. *With large woodcut on title.*

Small 4to. *Mottled calf, gilt back.*

Lisbon, Joâo Barreira, 1567. £15 15s

Anselmo (No. 197) only knows of three copies. There is no copy at the British Museum. A collection of Latin miscellany by Resende.

The poem to King Sebastian occupies twelve pages of this book, and there are fifteen pages of Latin religious poems and odes to various personages at the end; the greater part of the work consisting of a prose *Epistola ad Bartholomeum Kebedium*, in which Resende addresses Bartolomé de Quevedo, a "priest of Toledo," on a variety of subjects, including his beloved subject of the antiquities of Southern Europe, the mediaeval history of Spain, and a discussion on music, which reveals Resende as a composer of no mean order.

1567 A.D. [62] BIBLE (la). QUI EST TOUTE LA SAINCTE ESCRITURE: contenant le Vieil et le Nouveau Testament. Autrement, La Vieille Nouvelle Alliance.

Printed in double columns.

Bound up at the beginning is Calendrier Historical. Auquel avons adiousté une facile declaration du nombre d'or. Item, de l'Epacte. Item, de l'Indiction Romaine. Plus du Cycle solaire, et pourquoi il a este ordonné.

Two parts in 1 vol., 8vo. *Old calf.*

(*Geneva*), *François Estienne,* 1567. £10 10s

Containing the rare *Calendrier Historical* with separate title, which is usually missing. None of the copies in the British and Foreign Bible Society's Library is perfect. This is a perfect and uncut copy of this beautifully printed and very rare edition. At the end is the Psalter with Musical notation and the metrical version by Clement Marot and Théodore de Beza; each page is ruled with red lines. It is a very neatly printed French Protestant version, executed at Geneva. See *Fairfax Murray Catalogue of Early French Books*, Vol. I., p. 30.

1571-1573 A.D. [62a] ZARLINO (R. M. Giuseppe). DIMOSTRATIONI HARMONICHE, nelle quali realmente si trattano le cose della Musica & si risolvono molte dubii d'importanza.

INSTITUTIONI HARMONICHE nelli quali oltra le materie appartenenti alla Musica, si trovano dichiarati molti luoghi di Poeti, Historici & di Filosofi.

With many music notes and diagrams.

2 vols. in 1, folio. *Calf (rebacked).*

Venice, 1571-1573. £12 12s

Eitner, Vol. X, p. 332.

Library of Congress Catalogue of Music, p. 296.

The author of this work, a clever musician and celebrated writer on the theory of music, was born at Chioggia, as far as can be ascertained, in the year 1519, and died in 1590.

"The greatest of the early Italian theorists was undoubtedly Gioseffe Zarlino of Chioggia, Maestro di Capella at St. Mark's in Venice—a man of great acquirements in all departments of learning, whose love for Music lend him to devote his best energies to its advancement.

The first Book of the *Institutioni* comprises the usual dissertation in praise of Music, its uses, and its varieties, together with an explanation of such arithmetical rules as are required in the consideration of musical problems. The second Book is devoted to the proportion of intervals, and in it he advocates a form of scale known as the Synotonous, or Intense Diatonic, of Ptolemy, which is virtually identical with our modern major scale in just intonation. The third Book expounds the laws of counterpoint, and the fourth treats of the Church Modes.

The *Dimostrationi* have a dramatic setting. Zarlino tells us that in 1562, in the month of April. Adrian Willaert, the famous founder of the Venetian School, was laid up with gout. During his illness his friends Claudio Merulo, Francesco Viola, Maestro di Capella to Alfonso d'Este, and Zarlino, were in the habit of cheering him by meeting at his house to converse on various topics of musical interest. The *Dimostrationi* is a report of the discussions of these "Friends in Council." (J. E. Matthew, *The Literature of Music*, 1896).

1575 A.D. [63] PACE (Antonio). Il primo (and il secondo) libro de madrigali a sei voci. The canto part.

2 vols., oblong 8vo. *Wrappers.*

Venice, Giuseppe Guilielmo, 1575. £10 10s

No copy in the Catalogue of Early Books on Music in the Library of Congress.

According to Grove's *Dictionary of Music*, third edition, Pace was born in 1544 and died at Florence in 1579. He composed two books of madrigals.

1576 A.D. [64] Passionarium cum officio maioris hebdomade, juxta formam missalis et breviarii Romani, ex decreto Sacrosancti Concilii Tridentini restituti, cum canto sancte Ecclesie Toletane: Joannis Roderici de Villamaior Portionarii Claustrique in eadem Ecclesia prefecti, industria et labore recognitum.

Title printed in red and black, Roman letter, *within architectural woodcut border;* text in Gothic Letter; *musical notation in red and black; some large woodcut capitals.*

Folio. *Old calf.*

Toledo, Joannes à Plaça, 1576. £10 10s

Perez Pastor, No. 343; Palau's *Manual*, Vol. VI, p. 45.

A handsome publication, of which Perez Pastor and Palau did not, apparently, handle a copy. They mention in their collation 226 leaves; assuming, no doubt, that all the signatures ran in sixes; whereas the full number of leaves (unnumbered) is only 208, with signatures as follow: Title and one other preliminary leaf; + 4 leaves; ¶ 6 leaves; a to i, l, n to r, and v to Mm, 6 leaves; m, s, t and nn, 4 leaves; while the letters j, k, u and w are omitted altogether.

1578 A.D. [65] CABEZON (Antonio de). OBRAS DE MUSICA PARA TECLA ARPA Y VIHUELA, de Antonio de Cabeçon, Musico de la camara y capilla del Rey Don Philippe nuestro Señor, recopiladas y puestas en cifra por Hernando de Cabeçon, su hijo.

With large woodcut of Royal Arms on title-page, and much musical notation.

Folio. *Red morocco gilt, inside dentelles, g. e.*

Madrid, Francisco Sanchez, 1578.

(SEE ILLUSTRATION OPPOSITE). £450

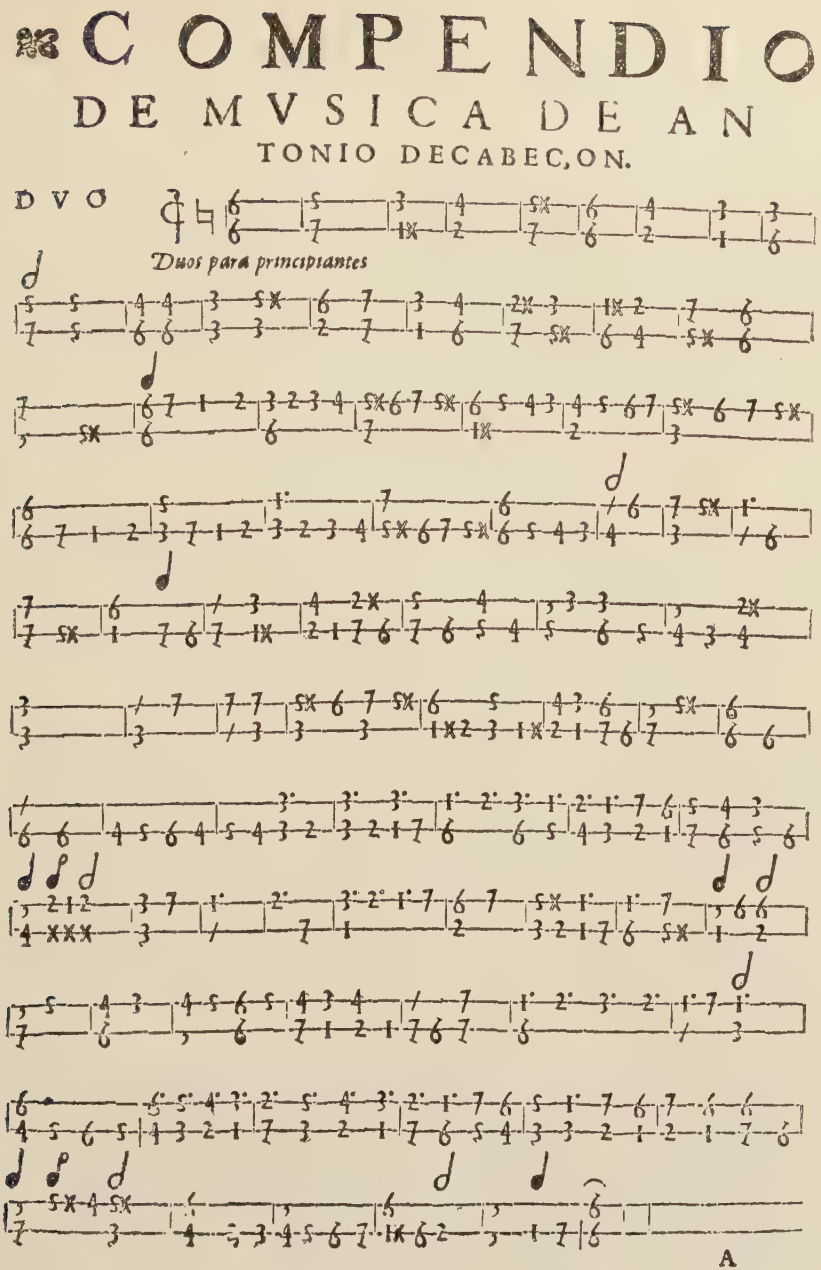
Containing 420 pages entirely devoted to Musical Notation.

Eitner, Vol. II, p. 261. Not in British Museum Printed Music Catalogue. Not in Library of Congress Catalogue of Music. Not in Riaño. Perez Pastor No. 122. No copy in the Wolffheim or Scheurleer collections.

Grove's *Dictionary of Music*, latest edition : " Though the greater part of the work consists in liturgical pieces, it includes some admirable variations on well-known tunes of the day, such as ' *El Caballero*,' the words of which afterwards suggested to Lope de Vega the play of ' *El Caballero de Olmedo.*' The instrumental style of Cabezon is surprisingly advanced, and in technique and expression his work recalls that of the best of the virginalists. The book, which is to be found in the British Museum, Berlin, Brussels, Madrid, Wolfenbüttel, and in the collection of Sir Percy Wyndham, has been republished in its entirety by Pedrell in *Hispaniae schola musica sacra.*"

Cabezon was born at Castrillo de Matajudios, near Burgos, 1510, and died at Madrid March 26th, 1566. He was a celebrated blind organist and one of the earliest composers for keyed instruments. He seems to have been blind from birth. He studied, it is believed, at Palencia, with Tomas Gomez; and afterwards was appointed *organista y clavicordista de camara* to the Emperor Charles V. He maintained his position under Philip II, and is said to have accompanied that monarch on his visit to England in 1554-1555.

His works were published after his death by his son Hernando, who succeeded him in his post.



Musical Notation from Cabezon (Antonio de), Obras de Musica. Madrid, 1578.

See Item No. 65.

A VERY IMPORTANT WORK ON MUSIC.

1577 A.D. [66] SALINAS (Cardinal Francis). De Musica libri septem, in quibus ejus doctrinae veritas tam quae ad Harmoniam, quam quae ad Rhythmum pertinet ostenditur, & demonstratur.

With musical notation and diagrams.

The Prepublication Issue.

Folio. *Mottled calf.*

Salamanca, Mathias Gastius, 1577.

(see illustration opposite.) £105

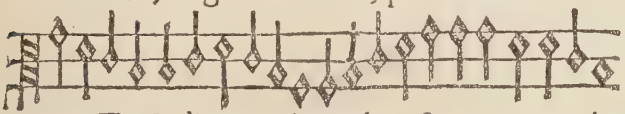
Palau's *Manual*, Vol. VI. p. 386. Eitner, Vol. VIII, p. 399. Library of Congress Catalogue of Music, p. 242. Not in Riaño.

This work contains some very ancient songs and ballads, which were, soon after the publication of the book, copied and printed in some of the *Cancioneros*.

It is interesting to note that on page 312 of this work will be found a Spanish song commencing as follows : *Ea Judios a enfordellar Oue mandan los Reyes que passeys la mer*, the melody of which is strikingly similar to the commencement of the Sephardic melody for *Psalm XCII*, " *A Psalm, a song for the Sabbath Day*," which is still used in the Spanish and Portuguese Synagogues in London at the present day.

Grove's *Dictionary of Music*, latest edition, writes : " Salinas published *De musica libri septem* in 1577. He takes up the position held by Zarlino in *Le insitutioni harmoniche* (1562); but the chief interest of his book lies in the number of Spanish popular songs, together with a few heard in Rome and Naples, with which he illustrated his chapters on music in relation to classical prosody. The importance of these was first pointed out by Burney, who quoted several of them, while a hundred years later Pedrell based some of his studies of Spanish musical folk-lore on these melodies. They include several old Spanish ballads and a number of popular songs, some of which relate to historical events. One of the finest tunes (' *Yo me*

bemus tribrachi exempla vſque ad octo ſyllabas, in quibus vnum tempus deeſt tribus implendis: & in his, quæ paulò ſuperiùs poſita ſunt, vſque ad ſex ſonos, hoc eſt, ad duos integros tribrachos, poſt quos ad initium tertij nihil ſilentij debetur: quibus in præſentia debemus eſſe contenti. Nam cætera poſſumus vel voce vel aliquo plauſu per nos ipſi contexere, vt etiam aurium ſenſu huiuſcemodi numeros exploremus. Eſt tamen in hoc metri genere apud Hiſpanos celeberrimum & vſitatiſsimum dimetrũ catalecticum tribus pedibus & ſono dichrono, vel duobus monochronis conſtans cum alio etiam tribus pedibus & dichrono ſono conſtante copulari ſolitum, vel ex duobus compoſitum tetrametrum catalecticum, quale reperitur in cantu cuiuſdam cantionis, quæ cum ab Hiſpanis Iudæi fuerunt exterminati, vulgò canebatur, qui talis eſt:



Cantio vero talis.

Ea Iudios a enfardelar Que mandan los Reyes que paſſeys la mar,

Ad cuius thema miſſam Ioannes Ancheta tunc non in celebris ſymphoneta compoſuit. Latinum tale fingi poteſt.

Volucer animus hominis eſt, Aueq̃ celerius agilis it.

Et dimetrum acatalecticum ex duobus dipodijs integris, ad cuius metri genus, inſtitutæ videntur copulæ, quas artis maioris Hiſpani vocant: nunc quatuor integris pedibus, nunc vna ſyllaba aut duabus in principio aut in medio aut fine deficientibus, quorum omnium exempla in trecentis, quas Ioãnes Mena compoſuit, paſsim inuenire licebit, in quibus hoc tenendum eſt, quod ea, quæ duodecim ſyllabis conſtant, æquiualent dimetris iambicis acatalecticis, & inchoant à ſublatione manus, vt hoc.

Tus caſos fallaces fortuna cantamos,

Part of Page from SALINAS (FRANCIS), DE MUSICA.
Salamanca, 1577.
Showing the Commencement of a Spanish Song similar to the Sephardic Melody for Psalm XCII.
See Item No. 66.

SALINAS (CARDINAL FRANCIS)—*continued.*

iba, mi madre ') is found 200 years earlier in the ' *Llibre vermell,*' a MS. of pilgrims' songs from Montserrat. Another (' *No me digays, madre* ') is the earliest known tune for the old Portuguese dance, the Folias. A third (' *Rey don Alonso* ') was originally a Moorish song and dance, ' *Qalbi bi galbi, galbi arabi* ' (' My heart, o heart, is the heart of an Arab '), frequently referred to in old Spanish literature; it is the first Arab tune to be noted in western musical notation. Salinas was famous as an organist; his playing has been immortalised by Luis de Leon in one of the finest poems in the Spanish language."

" Francisco De Salinas (born at Burgos, March 1, 1513; died at Salamanca, Jan. 13, 1590), a writer on the theory of music, was professor at the University of Salamanca and friend of the poet Luis de Leon. Salinas was the first Spanish musician to write down folk-songs as they were sung in his own time.

" He was the son of Juan de Salinas, Treasury official under the Emperor Charles V; and losing his sight at the age of 10, he was dedicated by his parents to the study of music. Having attained a certain proficiency on the organ, he gave music lessons in exchange for instruction in grammar, and then passed to the University of Salamanca, where he became a familiar of the Archbishop, Don Pedro Sarmiento. This prelate took him first to Santiago, and then on becoming a cardinal brought him to Rome (1538). Salinas became acquainted with the lutenist Francesco da Milano (author of numerous books in tablature published at Venice and elsewhere between 1536 and 1563); the composer he admired most was Orlando Lasso. In 1558 he was organist in the private chapel of the Spanish Viceroy at Naples, which at that time was directed by Diego Ortiz. The Viceroy (the great Duke of Alba) afterwards persuaded the Pope (Paul IV) to confer on Salinas the benefice of the Abbey of San Pancrazio in Rocca Scalegna. He returned to Salamanca in 1561, and was elected professor of music (1567) with the obligation to lecture for one hour daily on the theory and practice of the art; his retirement took place in 1587 when he had occupied the chair for 21½ years. He became acquainted with the poet Luis de Léon, who since 1561 had held one of the chairs of theology in the university. In 1573, giving evidence before the Inquisition, he deposed to having known Luis de Léon for at least six years, and admitted that the poet often came to his house and discoursed on philosophy, poetry and the arts."

" At Salamanca he became professor at the University where his work was published as a text-book for his lectures. The first book treats of musical ratios, the second of intervals, the third is occupied with the ancient musical systems and the consideration of Temperament as applied to instruments, the fourth treats of the teachings of Pythagoras and Aristoxenus, with criticisms on Gaforius, Glareanus, Zarlino, and others. The remaining books are devoted to rhythm, both as applied to music and to Latin versification. These are illustrated by many specimens of Spanish melodies." (J. E. Matthew, *The Literature of Music*, 1896).

1578 A.D. [67] GRADUALE ORDINIS CARTUSIENSIS.

Printed in Gothic Letter in red and black.

With woodcut title-page representing Cardinal Charles de Bourbon holding the model of a church before Jesus and Mary, Musical Notation, and large woodcut initial letter.

4to. *Vellum.*

Paris, Ex Officina G. Chaudière, 1578. £15 15s

Bohatta, Vol. II, No. 552.

"The editor of this Graduale, Cardinal Charles de Bourbon, was Archbishop of Rouen from 20th September, 1550, until 1582, and died 9th May, 1590."

THE FIRST ATTEMPT AT AN OPERA PERFORMED IN FRANCE IN THE TIME OF QUEEN ELIZABETH.

1582 A.D. [68] BALTAZARINI *alias* BEAUJOYEULX (de Balthasard). BALET COMIQUE DE LA ROYNE, faict aux nopces de Monsieur le Duc de Joyeuse & Madamoyselle de Vaudemont, sa Soeur, par Baltasar de Beauioyeulx.

Printed partly in Italic letter.

With 26 remarkable plates, finely engraved, of the Royal Coat of Arms, the interior scene of a French theatre, showing spectators in two galleries and views of stage machinery, etc., numerous pages of music and singing voices for the opera, together with complete series of devices borne at the ballet by the nymphs.

(Continued over)

BALTAZARINI *alias* BEAUJOYEULX—*continued.*

4to. *Bound by Lortic in full dark blue levant morocco, gilt monograms with crowns at each corner on both sides, gilt panel back, inside dentelles, g. e.*

Paris, Adrian le Roy, Robert Ballard, and Mamert Patisson, imprimeurs du Roy, 1582.

(SEE ILLUSTRATION OPPOSITE AND PLATES NOS. XIV AND XV.)

£215

Grove's *Dictionary of Music*, third edition, writes the following :—

" Baltazarini (Baldassaro da Belgioioso) (d. circa 1587), an Italian violinist, who came to France about 1555 as leader of the violin band, despatched by Marshal de Brissac to Catherine de Medicis. He is known to have been in her service as valet de chambre in 1567 and in 1585, and to have fulfilled the same function to Mary Stuart, Charles IX, the Duke of Alençon, Henri III, whose house he left in 1584. He changed his name into Balthasard de Beaujoyeulx. He was officer to Catherine de Medicis and equerry, with the title of '*Seigneur des Landes*' at the time of his death. From contemporary evidence he appears to have been a good musician with an ingenious mind. His reputation as a violinist was great, ' the best violin-player of Christendom,' according to Brantôme. His name is linked with the creation of the '*Ballet comique de la Reine.....*' (Ballard, 1582), produced for the marriage of the Duke de Joyeux and Mlle. de Vaudemont, on Oct. 15, 1581. The subject of this entertainment was the witchery of Circe vanquished by the King of France. The preface of the work gives a general illustration of Beaujoyeulx's aims, he proclaims himself to be the inventor of the dramatic ' ballet,' which was to lead gradually to the conception and foundation of opera. It is a collective production. The spoken part, sketched out by himself, was turned into verses by the King's almoner, de la Chesnaye, the decorations had been executed by Jacques Patin, painter to the King. The composers of the music were Lambert de Beaulieu, renowned for his bass voice, and '*Maistre Salmon*,' who was '*chantre et valet de chambre du Roi.*'

Nothing is known as to the contribution of each one in the different parts of the ballet, but it is not unlikely that Beaujoyeulx invented the dance tunes.

BALET COMIQVE
DE LA ROYNE, FAICT
AVX NOPCES DE MONsieur le Duc de Ioyeuſe & madamoyſelle de Vaudemont ſa ſœur.

PAR

BALTASAR DE BEAVIOYEVLX,
VALET DE CHAMBRE DV Roy, & de la Royne ſa mere.

A PARIS,
Par Adrian le Roy, Robert Ballard, & Mamert Patiſſon, Imprimeurs du Roy.
M. D. LXXXII.
AVEC PRIVILEGE.

See Item No. 68.

SHAKESPEARE'S TEXT BOOK OF MUSIC, SCIENCE, AND NATURAL HISTORY.

1582 A.D. [68A] GLANVILLE (Bartholomew de). BATMAN UPPON BARTHOLOME, His Booke De Proprietatibus Rerum, Newly corrected, enlarged and amended: with such Additions as are requisite, unto every severall Books: Taken foorth of the most approved Authors, the like heretofore not translated in English. Profitable for all Estates, as well for the benefite of the Mind as the Bodie.

Title within woodcut border, with woodcut Arms on reverse.

Black Letter. FIRST EDITION OF STEPHEN BATMAN'S VERSION.

Folio. *Original calf (rebacked).*

London, Imprinted by Thomas East, dwelling by Paules wharfe, 1582. £36

Shakespeare was undoubtedly well acquainted with this edition, and Douce speaks of it as his text book of Science and Natural History.

Book XIX, pp. 421-427, is devoted to Music and Musical Instruments.

1586 A.D. [68B] BELLI (Girolamo). IL SECONDO LIBRO DE MADRIGALI A CINQUE VOCI, CON UN DIALOGO A OTTO. Nouamente composti, & dati in luce.

FIRST EDITION. *With ornamental borders to the title-pages, the music printed.*

5 parts complete in 1 vol., small 4to. *Green morocco, g. e., by Bedford.*

Venice, Giacomo Vincenzi and Ricciardo Amadino, 1586. £85

Grove's *Dictionary of Music*, third edition, writes the following :—

Girolamo Belli (b. Argenta, near Ferrara, c. 1550), pupil of Luzzasco Luzzaschi, was in the band of the Duke of Mantua, and in 1582 in Rome.

1588 A.D. [69] CHANSONS. Sommaire de tous les recueils des Chansons, tant Amoureuses, Rustiques, que Musicienes, comprinses en quatre Livres. Adiousté plusieurs Chansons nouvelles, non encores mis en lumiere.

4 vols. in 1. 16mo. *Full red crushed morocco, gilt lines on sides, gilt back, inside dentelles, g. e., by Hardy.*

Paris, Nicolas Bonfons, 1588. £75

From the Prosper Blanchemain collection.

With a note in Blanchemain's handwriting dated 1869. "Probably the unique copy of an edition which Brunet did not see. Veinant, a former owner, has supplied nine leaves which were wanting in the first part and added two appendices (in manuscript) of 90 and 49 pages [of 56 additional songs]. This volume belonged to M. Veinant and then to Mr. William Martin, at whose sale I bought it."

1592 A.D. [70] VALAGRE. Les Cantiques du Sieur de Valagre, et les Cantiques du Sieur de Maizonfleur. Poëmes pleins de pieté et de doctrine Chrestienne, fournis d'argumens et annotations, mesmes ceux du Sieur de Maizonfleur outre les impressions precedentes. Reveuz et corrigez de nouveau, et augmentez de plusieurs Cantiques.

12mo. *Boards.*

Tours, George Drobet, Relieur du Roy, 1592. £31 10s

ON PLAIN CHANT.

1595 A.D. [71] CERVERA (Juan Francisco). ARTE Y SUMMA DE CANTO LLANO COMPUESTA Y ADORNADA DE ALGUNAS CURIOSIDADES.

With a curious emblematic musical engraving printed in brown, and musical notation.

Small 8vo. *Morocco, g. e.* (*margins of title and some pages mended*).

Valencia, Pedro Patricio, 1595. £35

Not known to Eitner or Library of Congress Catalogue of early books on music. Riaño, p. 82. No. 23. Palau's *Manual*, Vol. II, p. 189, states that only one copy of this book has ever been offered for sale. There is no copy in the British Museum Catalogue of Spanish Books.

Francisco Cervera, the author of several books on music, was a Spanish musician born at Valencia in the second half of the sixteenth century.

1596 A.D. [72] ZACCONI (Lodov.). PRATTICA DI MUSICA DIVISA IN QUATTRO LIBRI. Nei quali si tratta delle cantilene ordinarie de tempi de prolationi, de proportioni, de tuoni e della convenienza de tutti gli Istrumenti musicali, s'insegna a cantar tutte le compositioni antiche, si dichiara tutta la Messa del Palestina titolo Lomè Armè, con altre cose d'importanza e dilettevole.

With much musical notation.

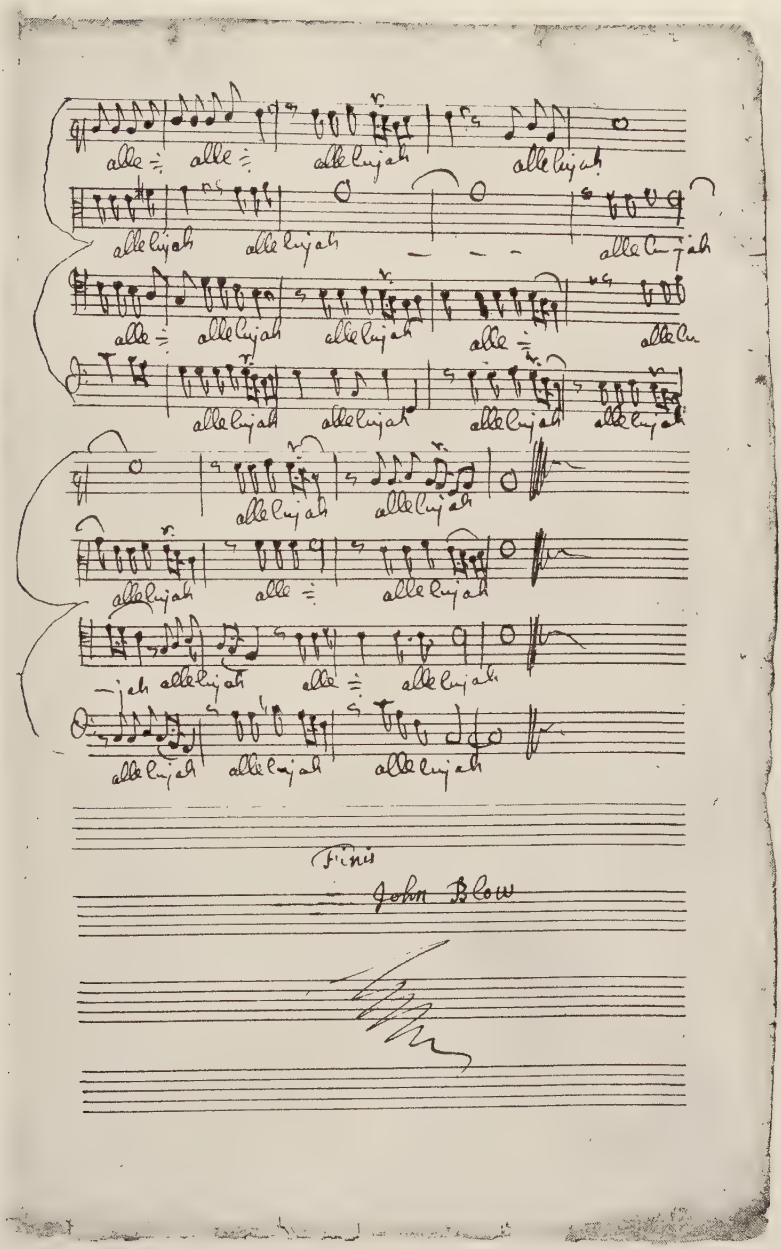
Folio. *Vellum.*

Venice, Carampello, 1596. £31 10s

Eitner X, 317. Catalogue of Music Books in the British Museum II, 714. Catalogue of Early Books on Music in Library of Congress, p. 294. Hirsch No. 621.

Fine copy of this rare and important work.

Grove's *Dictionary of Music*, third edition, writes as follows: "Ludovico Zacconi (b. Pesaro, June 11, 1555, d. March 3, 1627), one of the most learned musical theorists of the early Italian school. He spent the greater part of his life at Venice, where he was admitted to the priesthood, received the tonsure as a monk



JOHN BLOW.
Autograph Musical Manuscript Signed of his Anthem "O Be Joyful."
(Facsimile shows last page).
See Item No. 112.

XXXIII Prospetto della Camera detta Galleria armonica nel Palazzo delli Signori Verospi in Roma
in cui sono molti Strumenti sonori, fabricati con prodigioso artifizio da Michele Todino

A plate (greatly reduced) from Bonanni, Gabinetto Armonico.
Rome, 1723.
See Item No. 125.

ZACCONI (LODOV.)—*continued.*

of the Order of S. Augustine, and officiated as *maestro di cappella* in the great church belonging to the Order. In 1592 he was in the service of Wilhelm, Duke of Bavaria, as '*musico*,' and in 1593 he was invited to Vienna by the Archduke Charles, who made him his kapellmeister some years later. In 1619 he returned to Venice, and devoted himself to the completion of his great theoretical work, the first portion of which was published before his departure to Vienna.

"The work on which Zacconi's fame is based is entitled *Prattica di musica utile et necessaria si al compositore . . . si anco al cantore*, and is dedicated to Guglielmo Conte Palatino del Reno, Duca dell' alta e bassa Baviera, etc. The first part was published at Venice in 1592, and reprinted in 1596. The second part, also printed at Venice, first appeared in 1619. The contents of the work are divided into four books, wherein the treatment of consonant and dissonant progressions, the complications of mode, time and prolation, the laws of *cantus fictus*, with many like mysteries, are explained with a degree of lucidity for which we seek in vain in the works of other theoretical writers of the polyphonic period—the *Dodecachordon* of Glareanus and the *Musicae activae Micrologus* of Ornithoparcus alone excepted. It may, indeed, be confidently asserted that we are indebted to these two works, in conjunction with the *Prattica di musica*, for the most valuable information we possess on these subjects—information, in the absence of which Josquin's '*Missa didadi*' and portions even of Palestrina's '*Missa l'homme armé*,' to say nothing of the enigmatical canons of the earlier Flemish schools, would be quite undecipherable."

"A complete handbook, covering the whole range of the musical knowledge of the time. The author possessed great clearness of exposition—a gift to be valued by those who are studying the abstruse musical systems of that day." (J. E. Matthew, *The Literature of Music*, 1896.)

1596 A.D. [73] MAGIRUS (Joh.). ARTIS MUSICAE, METHODICE LEGIBUS LOGICIS INFORMATAE LIBRI DUO.

With a folding plate.

Small 8vo. *Half calf.*

Frankfurt, ex officina Paltheniana, sumpt. Joh. Spiessii, 1596. £7 10s

No copy of this edition in the Catalogue of Early Books on Music in the Library of Congress. Eitner, VI, 275. Fétis, No. 6678.

1597 A.D. [74] ELIZABETHAN MUSIC. A very interesting Collection of rare Elizabethan Songs for the Altus and Quintus parts, set to music by THOMAS WEELKES, JOHN WILBYE, and THOMAS WATSON.

Comprising fourteen distinct publications, each with a separate title-page. In all over 150 separate songs or madrigals.

ALL FIRST EDITIONS.

Bound together in two small 4to volumes, *old calf, bearing on the sides a tudor rose, surrounded by the garter and foliage, and surmounted by a crown, with the letters C. S., one on either side* (*backs repaired*).

London, 1590-1609.

(SEE ILLUSTRATION OPPOSITE). £250

WEELKES (Thomas). Madrigals to 3, 4, 5 and 6 voyces. Made and newly published by Thomas Weelkes. (Altus and Quintus parts.) At London : Printed by Thomas Este, 1597.

——— Ballets and Madrigals to five voyces, with one to 6 voyces. Newly published by Thomas Weelkes. (Altus and Quintus parts.) In London : Printed by Thomas Este, the assigne of William Barley, 1608.

——— Madrigals of 5 and 6 parts, apt for the viols and voices. Made and newly published by Thomas Weelkes. (Alto and Quinto parts.) At London : Printed by Thomas Este, the assigne of Thomas Morley, 1600.

——— Madrigals of 6 parts, apt for the Viols and voices. Made and newly published by Thomas Weelkes. (Alto and Quinto.) At London : Printed by Thomas Este, the assigne of Thomas Morley, 1600.

WILBYE (John). The first set of English Madrigals to 3, 4, 5 and 6 voices.

CONTRATENOR.

¶ *The first sett,*

Of Italian Madrigalls Englished,

not to the sense of the originall dittie,
but after the affection of the
Noate.

By Thomas Watson Gentleman.

There are also heere inserted two excellent
Madrigalls of Master V Villiam
Byrds, composed after the
Italian vaine, at the request
of the sayd Thomas
Watson.

¶ Imprinted at London by Tho-
mas Este, the assigné of William Byrd,
& are to be sold at the house of the sayd T. Este,
being in Aldersgate street, at the signe
of the black Horse. 1590.

Cum Priuilegio Regiæ Maiestatis.

From the rare collection of ELIZABETHAN MADRIGALS, by THOMAS WEELKES, JOHN WILBYE AND THOMAS WATSON.
London, 1590-1609.
See Item No. 74.

ELIZABETHAN MUSIC—*continued.*

Newly composed by John Wilbye. (Altus and Quintus.) At London : Printed by Thomas Este, 1598.

——— The second set of Madrigals to 3, 4, 5 and 6 parts, apt both for Voyals and Voyces. Newly composed by John Wilbye. (Altus and Quintus.) London : Printed by Tho. Este alias Snodham, for John Browne, 1609.

WATSON (Thomas). The first sett, of Italian Madrigalls Englished, not to the sense of the originall dittie, but after the affection of the Noate. There are also heere inserted two excellent Madrigalls of Master WILLIAM BYRDS, composed after the Italian Vaine, at the request of the sayd Thomas Watson. (Contratenor and Medius.) Imprinted at London by Thomas Este, the assigné of William Byrd, 1590.

Thomas Weelkes, musician, was probably born between 1570 and 1580, as in his first publication in 1597, he speaks of " the first-fruicts of my barren ground," and alludes to his " unripened years." Soon afterwards he became organist of Winchester College, proceeding later to New College, Oxford. He was admitted Mus. Bac. in 1602. Subsequently he became organist of Chichester Cathedral. He died about 1640. Many of his madrigals were constantly reprinted in popular collections during the 18th and 19th centuries.

Thomas Watson, poet, was born in London about 1557. After a varied career, he identified himself with the profession of letters and became a prominent figure in the literary society of London. He was on intimate terms with John Lyly, Nash, Gabriel Harvey, Sir Francis Walsingham, Sir Philip Sidney, and other outstanding persons of the time. He was deeply interested in music, and was on terms of intimacy with the chief musicians of the day. Watson was the first English writer of sonnets after Surrey and Wyatt, and his sonnets were closely studied by Shakespeare and other contemporaries. Watson died in 1592.

John Wilbye, musician, was born about 1572. Nothing is known of him until the publication of his first set of madrigals in 1598, dedicated to Sir Charles Cavendish. His second set appeared in 1608, with a dedication to Lady " Arbella " Stuart. Wilbye is generally regarded as the greatest of English madrigal composers. His two sets contain sixty-four pieces, almost every one being of the highest beauty. Nagel describes Wilbye's madrigals as " almost all model works, whose part-writing is always interesting, whose harmonic colouring is of the most pleasing variety "; and praises the themes for their inherent beauty and suitableness of the words. He died in 1614.

ONE OF THE RAREST VOLUMES OF ELIZABETHAN MUSIC.

1597 A.D. [75] KIRBYE (George). THE FIRST SET OF ENGLISH MADRIGALLS, TO 4, 5, & 6 VOYCES. MADE AND NEWLY PUBLISHED BY GEORGE KIRBYE.

The Six Parts Complete with the various title-pages.

Small 4to. *Vellum.*

London, Printed by Thomas Este dwelling in aldersgate street, 1597.

(SEE ILLUSTRATION OVERLEAF.) £130

Grove's *Dictionary of Music*, third edition, writes the following :—

" George Kirbye (d. Bury St. Edmunds, Oct. 1634), one of the best English writers of madrigals of the graver kind, may have been a native of Suffolk, where his life was chiefly spent.

" The first mention of his name occurs in 1592, when he contributed to East's ' *Whole Book of Psalms.*' As he furnished more settings of tunes to this book than any other of the composers employed, excepting John Farmer, it is to be assumed that he had already made some reputation as a musician. In 1597 he published what he calls the ' first fruites of my poore knowledge in Musicke,' a set of twenty-four madrigals for 4, 5 and 6 voices, dedicated to two of the daughters of Sir Robert Jermyn of Rushbrooke, near Bury St. Edmunds, in whose house he seems to have lived as music-master, or domestic musician."

CANTVS. Prim°.

The first set

OF ENGLISH

Madrigalls,

to 4. 5. & 6. voyces.

Made and newly published
by
George Kirbye.

LONDON
Printed by Thomas Este
dwelling in alderſgate
ſtreet.
1597.

KIRBYE'S ENGLISH MADRIGALLS. 1597.
See Item No. 75.

1597 A.D. [76] FABER (Heinrich). COMPENDIOLUM MUSICAE PRO INCIPIENTIBUS. *With musical notation.*

Small 8vo. *Levant morocco, g. e., by Rivière.*

Nuremberg, Paul Kauffmann, 1597. £8 8s

See Eitner, "*Magister Heinrich Faber*" (*Monatshefte für Musikgeschichte*, 1870, p. 26 ff.).

Rare and unusual edition of this famous and important school book. No copy in Catalogue of Early Books of Music in the Library of Congress.

Grove's *Dictionary of Music*, third edition, writes as follows: "Heinrich Faber (b. Lichtenfels; d. Oelsnitz, Feb. 26, 1552), studied at Wittenberg University in 1542. He was rector of the monastery school of St. George at Nuremberg, from whence he was expelled in 1549 for writing derisive songs against the Pope. In 1551 he was lecturer on music at Wittenberg University, and thence went to Oelsnitz as rector of the school. He wrote *Compendiolum musicae pro incipientibus* and *Ad Musicam practicam introductio*."

1602 A.D. [77] VALAGRE. LES CANTIQUES DU SIEUR DE VALAGRE, et les Cantiques du Sieur de Maizonfleur. Poëmes pleins de pieté et de doctrine chrestienne, fournis d'arguments et annotations, mesmes ceux du Sieur de Maizonfleur outre les impressions precedentes. En cette dernière Edition ont esté adioustees les Larmes de Jesus-Christ, les pleurs de la Vierge, les Larmes de S. Pierre, de la Magdaleine, et autres oeuvres Chrestiennes.

12mo. *Old French green morocco, gilt lines on sides, gilt back, g. e.*

Rouen, De l'Imprimerie De Raphaël du Petit Val, 1602.

£52 10s

From the Viollet-le-Duc and Prosper Blanchemain collections.

1605-1628 A.D. [78] COLLECTION OF FIVE BOOKS OF MADRIGALS FOR THE TENOR VOICE BY SANTI ORLANDI, CESARE ZOILO, MARCO DA GAGLIANO, FILIPPO VITALI, *with the words and the musical notation.*

5 vols. in 1, 4to. *Original vellum.*

Venice, Angelo Gardano, 1605-1628. £25

The titles of these rare books of madrigals for the tenor voice are as follows :

1. Tenore Libro Terzo de Madrigali a Cinque Voci. di Santi Orlandi.
2. Tenore Libro Quinto de Madrigali a Cinque Voci. di Santi Orlandi.
3. Tenore il Primo Libro de Madrigali a Cinque Voci. di Cesare Zoilo.
4. Tenore Sesto Libro de Madrigali a Cinque Voci. di Marco da Gagliano.
5. Tenore il Primo Libro de Madrigali a Cinque Voci. di Filippo Vitali.

1606-17 A.D. [79] CHANSONS. LE TRÉSOR ET CABINET DES CHANSONS PLUS BELLES ET RECREATIVES DE NOSTRE TEMPS. Augmenté de plusieurs beaux Airs de Cour, non encor cy-devant veuz. Avec une Table, pour enseigner les Chansons que l'on desirera chanter.

8vo. *Full red crushed morocco, fleurons at outer corners on sides, inside dentelles, g. e., by Duru-Chambolle.*

Paris, Fleury Bourriquant (*about* 1606-1617). £52 10s

1608 A.D. [80] MORLEY (Thomas). A PLAINE AND EASIE INTRODUCTION TO PRACTICALL MUSICKE. Set downe in forme of a dialogue: divided into three parts. The first teacheth to sing, with all things necessarie for the knowledge of pricktsong. The second treatheth of descante, and to sing two parts in one upon a plainsong or ground, with other things necessarie for a descanter. The third and last part entreateth of composition of three, foure, five or more parts, with many profitable rules to that effect. With new songs of 2, 3, 4 and 5 parts.

Title within interesting woodcut border.

Folio. *Calf, inside dentelles, g. e.*

London, Humphrey Lownes, 1608. £24

Catalogue of Early Books on Music in the Library of Congress, p. 188. Catalogue of Books on Music in the British Museum, II, pp. 149-50. Eitner, VII, 67.

This is the second edition of this important work. In reality, however, it is the same impression as the First Edition of 1597 (see the collation given in Eitner and in Weckerlin, *Catalogue de la Bibliothèque du Conservatoire Nationale de Paris*, pp. 201 and following, who describes our edition in detail).

Some of the upper margins of this volume have been shaved.

"The first English contribution to the literature of Music of sufficient importance is Thomas Morley's well-known '*Plaine and Easie Introduction to Practicall Musicke, set downe in forme of a Dialogue.*' The introduction has been often quoted, how Polymathes, '*supper being ended and Musicke books brought to the table*,' had to confess his inability to take his part, so that the next day he lost no time in seeking Master Gnorimus to repair the defects of his education. The work carries us through the course of instruction, which is given with much clearness; and any one desiring to master the complicated timetable of that day, with its greater and lesser prolations, cannot have a better guide. It contains many examples of interest, and a list of previous writers and composers who have been consulted." (J. E. Matthew, *The Literature of Music*, 1896).

CERONE'S FAMOUS MAGNUM OPUS.

1613 A.D. [81] CERONE (Pedro, de Bergamo). El Melopeo y Maestro. Tractado de musica theorica y pratica: en que se pone por extenso lo que uno para hazerse perfecto Musico ha menester saber.

With musical notation, engraved portrait of the Author, etc.

Thick folio (over 1,160 pages). *Old calf.*

Naples, Juan Bautista Gargano, y Lucrecio Nucci, 1613.

(SEE ILLUSTRATION, PLATE NO. XVI.) £250

Eitner, Vol. II, p. 392. Palau's *Manual*, Vol. II, p. 138. Library of Congress Catalogue of Music, p. 56. Not in Riaño.

The *Melopeo* was in its time the best musical encyclopaedia and the one that contained the most facts. To-day, it is still one of the books which are sought after by collectors of books on music, and is considered as the basis of any musical library. Complete copies are of the greatest rarity and of great commercial value.

"In the early years of the seventeenth century was published a work on Music which, partly on account of its real value, and perhaps still more on account of its excessive rarity, has been surrounded with interest. This is *El Melopeo* of Pedro Cerone, which although written in Spanish was the work of an Italian and published at Naples in 1613, in a folio volume of about twelve hundred pages. The author, born at Bergamo, became a priest, and, visiting Spain, joined the Chapel Royal of Philip II. and his successor Philip III. The kingdom of Naples and that of Spain were then under the same ruler, and thus the services of Cerone were transferred to Naples, and there his book was published. It is supposed that the king must have borne the whole or a part of the expense of printing it, and that he made the use of the Spanish language a condition of his assistance. The tradition is that the entire edition was shipped to Spain, that the ship was wrecked and the whole of thirteen which had been retained at Naples. We are ignorant of the authority for this story, but the work is undoubtedly among the scarcest in musical literature. Fétis speaks of the difficulties which both he and Padre Martini met with in obtaining copies, and of the want of success which attended Dr. Burney in the search." (J. E. Matthew, *The Literature of Music*, 1896.)

ON PLAIN SONG.

1614 A.D. [82] MONSERRATE (Andres de), *a Catalan.* ARTE BREVE, Y COMPENDIOSA, DE LAS DIFICULTADES QUE SE OFRECEN EN LA MUSICA PRACTICA DEL CANTO LLANO.

With woodcut of the Virgin and the mountain and Convent of Montserrat on title, and musical notation throughout.

4to. *Original vellum.*

Valencia, Pedro Patricio Mey, 1614. £25

Palau's *Manual*, Vol. V, p. 219. Not in Catalogue of Early Books on Music in the Library of Congress.

ON PLAIN SONG.

1614 A.D. [83] MARTINS (Joâo). ARTE DE CANTO CHAO, posta e reduzida em sua enteira perfeiçâo, segundo a pratica delle, muyto necessaria para todo o sacerdote, & pessoas que ham de saber cantar. Ordenada por Joâo Martins, sacerdote, agora de novo revista, por o Padre Antonio Cordeiro.

With much musical notation.

12mo. *Vellum.*

Coimbra, Nicolas Carvalho, 1614. £21

No copy in British Museum or Library of Congress.

This is a very interesting Portuguese revision of a Spanish work which first appeared at Alcala in 1512. (See Riaño, "*Notes on Early Spanish Music*," p. 81.) There is also no copy of the Spanish version in the Library of Congress.

Eitner, III, 49, only describes a later edition.

1615-1620 A.D. [84] PRAETORIUS (Michael). SYNTAGMA MUSICUM, ex veterum et recentiorum, ecclesiasticorum autorum lectione, polyhistorum consignatione, variarum linguarum notatione, hodierni seculi usurpatione, ipsius denique musicae artis observatione: in cantorum, organistarum, organopoeorum, caeterorumque musicam scientiam amantium & tractantium gratiam collectum.

With the remarkable series of 42 illustrations of musical instruments of all kinds.

3 vols. in 1. *Vellum.*

Wittemberg and Wolfenbüttel, 1615-1620.

(SEE ILLUSTRATION OPPOSITE.) £125

It is due to this work of Praetorius that we are given a true picture of the musical practice of his time.

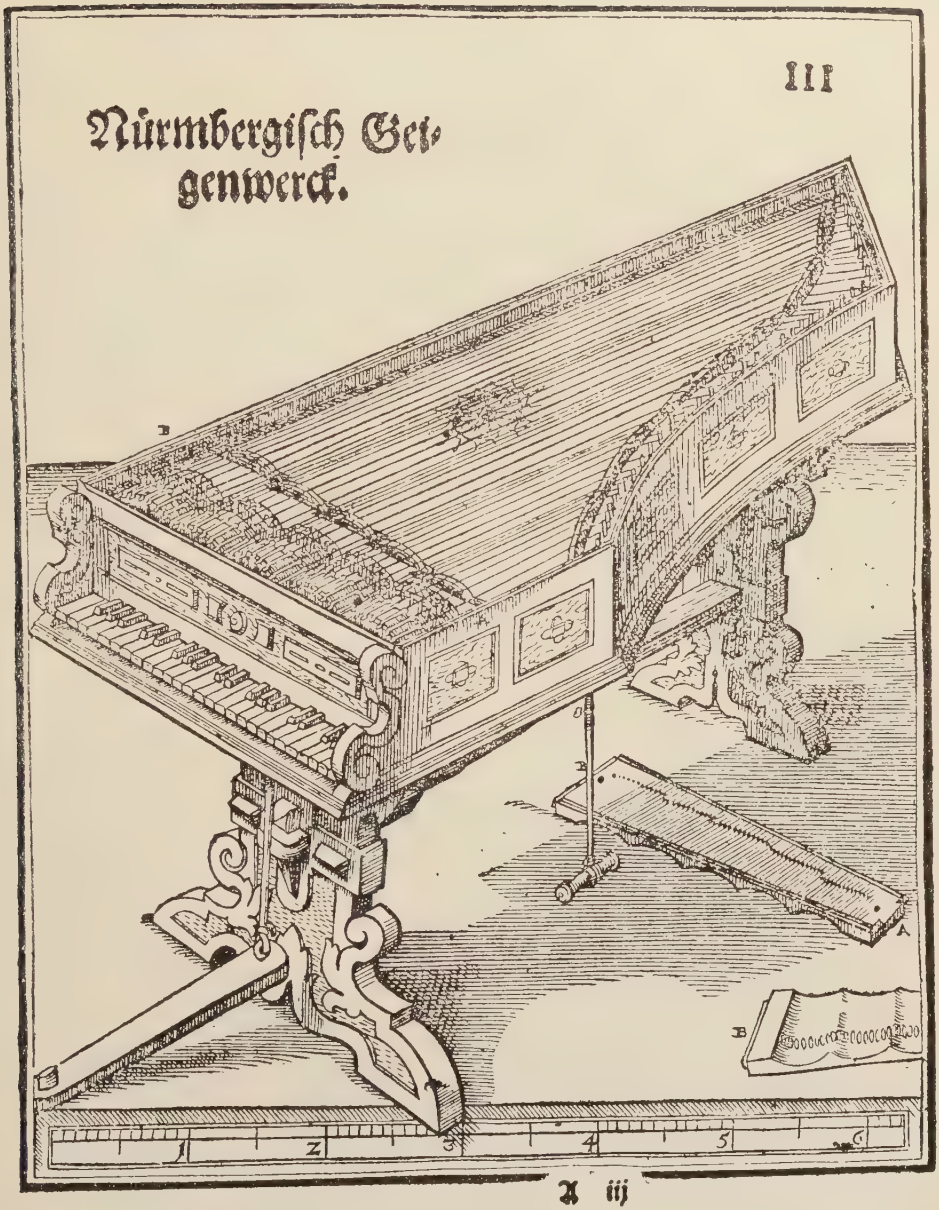
The excessive rarity of the work is explained by the fact that Praetorius published it at his own expense, and gave away most of the copies to churches and schools.

Our copy has a note in the hand of an organist at Brunswick to whom no doubt Praetorius gave it.

Copies as complete as ours very rarely occur, our copy is only wanting the unimportant general title and the general index, which can easily be replaced by the single indices.

This was the James E. Matthew copy, who writes about it as follows :—

" This book is of very great rarity. The first volume is divided into two parts and is written in Latin. It is divided into two parts, the first treating of sacred music among the Jews, with an account of the musical instruments mentioned in the Bible, tracing the history of Music down to the Romish Church, and a descrip-



An Illustration from Michael Praetorius, Syntagma musicum.
Wittemberg & Wolfenbüttel, 1615-1620.
See Item No. 84.

PRAETORIUS (MICHAEL)—*continued.*

tion of the music of the Mass and other offices. The second part is devoted to the secular music and musical instruments of the ancients.

"In the second volume the author drops the use of the Latin language and writes in German. It consists of a description of the various instruments in use at that time, and it is on this that the principal value of the work at the present day depends. It is accompanied by a *Theatrum Instrumentorum, seu Sciographia* containing excellent wood-engravings of the instruments described in the text which is of the greatest interest.

"The third volume, which is also in German, treats of contemporary music in Italy, France, England, and Germany, and of the different forms of composition in use. The only Englishman mentioned seems to be Thomas Morley, and his name appears in a list of composers only. It then proceeds to give a description of notation, the modes, and transposition, with an explanation of Italian musical terms, the arrangement of a vocal and instrumental concert, as well as instructions in the true way of training choir-boys in the Italian manner." (J. E. Matthew, *The Literature of Music*, 1896.)

1616 A.D. [85] OFFICIUM HEBDOMADAE SANCTAE, cum Psalmis et Lectionibus secundum Missale & Brevarium Romanum Pii V. Pont. Max iussu editum & Clementis VIII auctoritate recognitum, cum cantu Toletano.

With engraved vignette of the Crucifix on title-page; printed throughout in red and black; woodcut capitals.

Folio. *Vellum.*

Madrid, Ex Typographia Regia, 1616. £7 7s

Palau's *Manual*, Vol. V, p. 342. Perez Pastor, No. 1415. Nice copy of a fine publication.

In the Spanish dedication to Don Martin de Cordova, Prior of Junquera, the printer, Thomas Junto, states that Fray Francisco de la Carrera of the Escorial Monastery has supervised the revision of the various prayers, which are reproduced in Latin, with musical notation.

1617 A.D. [86] RITUALE ROMANUM, Pauli V. Pont. Max. Iussu Editum.

Printed in red and black, with small engraving on title-page, and much musical notation in the text.

4to. *Light brown calf, gilt, with gilt floral border on sides, and the Royal Arms of Portugal in centre, gilt ornamental back, g. e.*

Antwerp, Christopher Plantin, 1617. £6 6s

1624 A.D. [87] CHANSONS. Le Tresor Et Triomphe des Plus Belles Chansons et Airs de Cour, tant Pastoralles que Musicales, Propres pour dancer et joüer sur toutes sortes d'Instruments, Par les Sieurs de S. Amour et de S. Estienne, qu'autres Beaux Esprits de ce Temps.

12mo. *Full brown levant morocco with centre ornament on sides, gilt back, inside dentelles, g. e., by Petit-Simier.*

Paris, Pierre Maynard (de l'imprimerie de Joseph Guerreau), 1624. £35

From the Heber-Duplessis-Prosper Blanchemain collections.

With an important bibliographical note in Blanchemain's handwriting.

This is the copy described by Brunet which was completed by Blanchemain, who considered it unique.

"Besides facetious and amorous songs, this book contains several historical songs on the events of the sixteenth and the beginning of the seventeenth century. Two of these on the siege of Montauban by the Prince of Condé, and on the death of the second Duke of Mayenne in 1621, should give the date of this book. There are also two songs in the name of Tabarin, unknown to the editor of Tabarin, *Estreines de Tabarin à Isabelle* and *Chanson facetieuse des liberalités faictes aux Tripières, Harangères*, etc. This little book was so rare that M. L. Potier, during his long career as bookseller, had never seen a copy, and did not know that it required a title. I possessed a very incomplete copy, but with its title, with the aid of which I was able to complete the present one. It may be considered unique."

AN IMPORTANT BOOK OF ORGAN-PIECES.

1626 A.D. [88] CORREA DE ARAUJO (Arauxo) Francisco. LIBRO DE TIENTOS Y DISCURSOS DE MUSICA PRACTICA, Y THEORICA DE ORGANO, INTITULADO FACULTAD ORGANICA: con el qual, y con moderado estudio y perseverancia, qualquier mediano tañedor puede salir aventajado en ella; sabiendo diestramente cantar canto de Organo, y sobretodo teniendo buen natural.

Compuesta por Francisco Correa de Arauxo, Clerigo Presbitero, Organista de la Iglesia Collegial de san Salvador de la Ciudad de Sevilla, etc.

With musical notation.

Folio. *Full morocco, inside dentelles, g. e.*

Alcala, por Antonio Arnao, 1626.

(SEE ILLUSTRATION OPPOSITE). £175

No copy in the British Museum. Eitner, Vol. I, p. 184. Not in Library of Congress Catalogue of Music. Not in Riaño.

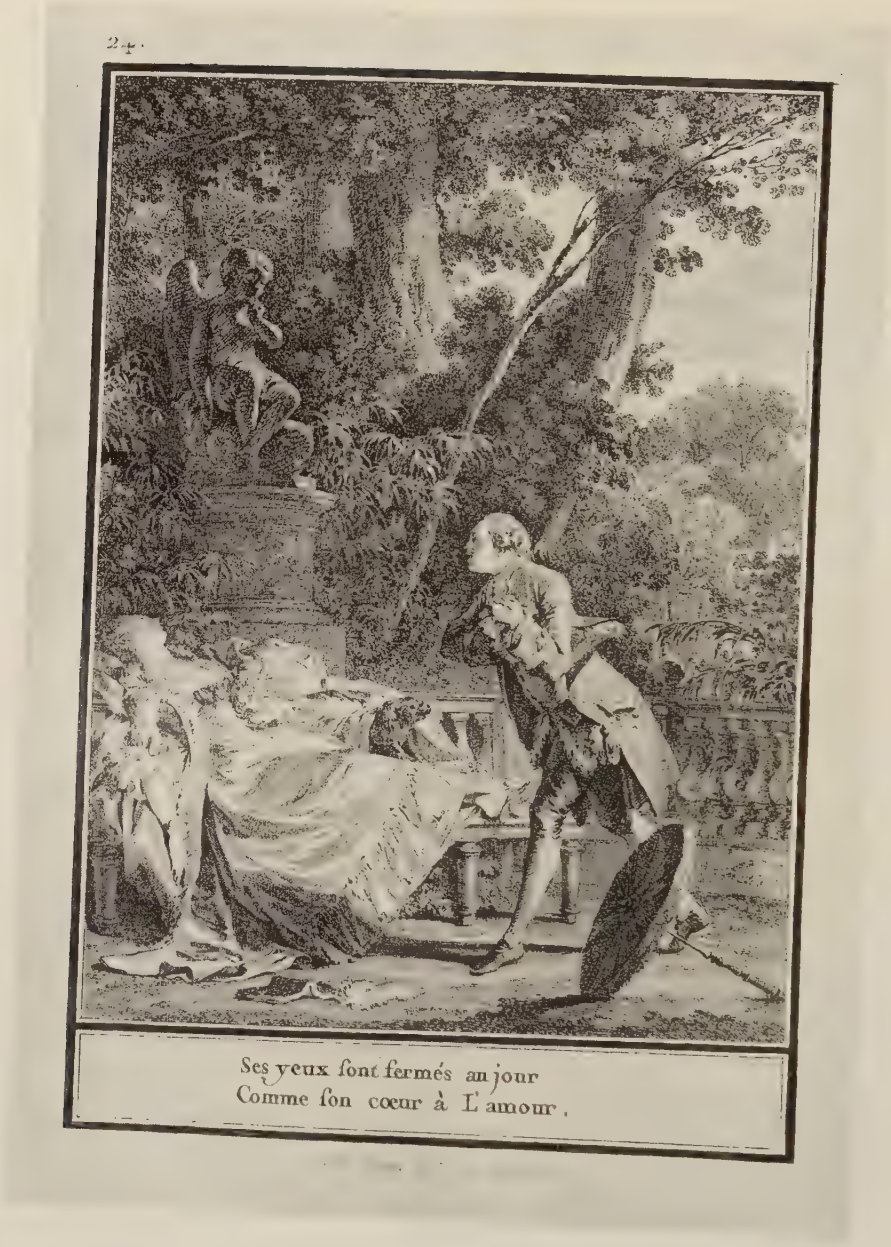
The author of this work, a Spanish Dominican of noble birth, was first of all organist at St. Salvador in Seville, then Superior of the monastery of this parish; later he became a Professor at Salamanca, and last of all Bishop of Segovia, where he died on the 3rd of January, 1663. This work contains 408 pages entirely devoted to musical notation.

Mr. J. B. Trend, in Grove's *Dictionary of Music*, writes: "Correa de Araujo (Arauxo), Francisco (b. ? Portugal, ? 1581; d. Segovia, 1663?), a church musician said to have been organist of S. Salvador, Seville, and subsequently a professor at the University of Salamanca and Bishop of Segovia. Vieira, however, doubts this. (*Dict. Biogr. de musicos Portuguezes*, i. 44ff.) A collection of organ-pieces '*Libro de Tientos y discursos de musica practica* . . . . . was printed at Alcalá de Henares in 1626."

Circulo armo à 4. voces, con 3as * 5as nat. y 8as y con sus falsas de 2as 4as y 6as La 3 * se puede mudar en 3b.
LA PASTORIL
ACADEMIA MUSICAL DE LOS INSTRUMENTOS, QUE EXPLICA PABLO MINGUET
en sus Tratados, los quales enseñan el nuevo estilo de tañerlos por musica, y cifra con perfecc.n

Frontispiece from Minguet, Reglas y advertencias generales.
Madrid, 1752.
See Item No. 140.

Plate XXIII.



A plate from Moreau's Masterpiece, the finest of the French illustrated books of the eighteenth century.

LABORDE'S CHOIX DE CHANSONS.

Paris, 1773.

See Item No. 155.

LIBRO

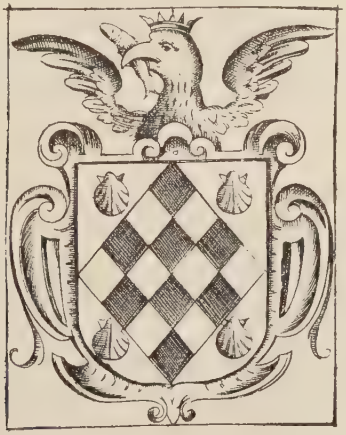
DE TIENTOS

Y DISCVRSOS DE MV-

SICA PRACTICA, Y THEORICA DE OR

gano, intitulado Facultad organica: con el qual, y con moderado eſtudio y perſeverancia, qualquier mediano tañedor puede ſalir aventajado en ella; ſabiendo dieſtramente cantar canto de Organo, y ſobretodo teniendo buen natural.

COMPVESTO POR FRANCISCO CORREA DE Arauxo, Clerigo Presbitero, Organiſta de la Igleſia Collegial de ſan Salvador de la Ciudad de Sevilla, Rector de la Hermandad de los Sacerdotes della, y Maeſtro en la Facultad, &c.



CON LICENCIA.

Impreſſo en Alcala, por Antonio Arnao. Año de 1626.

Title-page from Correa de Araujo, Libro de Tientos. Alcala, 1626.
See Item No. 88.

ON PLAIN SONG.

1626 A.D. [89] FERNANDEZ (Antonio). ARTE DE MUSICA DE CANTO DORGAM, E CANTO CHAM, & PROPORÇOES DE MUSICA DIVIDIDAS HARMONICAMENTE.

With musical notation, and large folding plate showing a portrait of Duarte Lobo.

Small 4to. *Contemporary calf.*

Lisbon, Pedro Craesbeeck, 1626. £42

Eitner, Vol. III, p. 419.

Library of Congress Catalogue of Early Books on Music, p. 90.

"Antonio Fernandes was born at Souzel in the province of Alentejo, in Portugal, at the end of the sixteenth century, and passed nearly all of his life as choir master of the parish of Saint Catherine in Lisbon."

Exceedingly rare. This is the most important Portuguese work on Plain-song and singing accompanied by the organ, written by a master.

WITH THE BEES' SONG IN MUSICAL NOTATION.

1634 A.D. [90] BUTLER (Charles). THE FEMININC MONARCHIC, or the Histori of Bees. Shewing their admirable Nature and Propertis; Their Generation and Colonis; Their Government, Loyalti, Art, Industri, Enimies, Wars, Magnanimiti, etc.

Small 4to. *Original calf.*

Oxford, Printed by William Turner, 1634. £6 6s

The above edition of this work is of special interest, as it is printed in phonetic spelling.

The most curious part of this entertaining book is the bees' song, a stave of musical notes, arranged in triple time, to represent the humming of bees at swarming, which the author has arranged as a "*Melissomelos, or Bees' Madrigal.*"

1635 A.D. [91] (KNOX'S LITURGY.) THE PSALMS OF DAVID in Prose and Meeter: with their whole Tunes in foure or mo parts, and some Psalmes in Reports. Whereunto is added many godly Prayers, and an exact Kalendar for XXV. yeeres to come.

Title within woodcut border. With much musical notation.

8vo. *Very fine copy in contemporary binding of morocco, the sides and back covered with gold tooling, and with the letters M. I. H. on either side.*

Edinburgh by the Heires of Andrew Hart, 1635. £27 10s

Exceedingly rare. The Psalmes are preceded by "the Confession of Faith used in the English congregation at Geneva, received and approved by the Church of Scotland," and Knox's Liturgy.

1635 A.D. [92] ——— Another Copy.

8vo. *Dark blue morocco, gilt ornamentation on sides, gilt panelled back, g. e. (margins of a few leaves slightly cut in binding.* £12 12s

1636 A.D. [93] BUTLER (Charles). THE PRINCIPLES OF MUSIK, in singing and setting, with the two-fold use thereof (Ecclesiasticall and Civil).

Fine Copy of the FIRST EDITION.

Small 4to. *Half morocco.*

London, 1636. £14 14s

"A curious book: it is an excellent little practical treatise on Music; the remarkable point about it is that the author was an early, probably the first, adopter of phonetic spelling. His system of phonetics involved the casting of some special type. This gives the book what Mr. Butler calls an *od* appearance." (J. E. Matthew, *The Literature of Music*, 1896).

By the author of "*The Feminine Monarchie.*" Hawkins commends the Treatise as learned and valuable.

CURING THE BITE OF THE TARANTULA SPIDER BY MUSIC.

1641 A.D. [94] KIRCHER (Athanasius). MAGNES SIVE DE ARTE MAGNETICA.

FIRST EDITION. *With 32 plates and 165 woodcuts in the text.*

4to. *Vellum. Rome,* 1641.

(SEE ILLUSTRATION, PLATE NO. XVII.) £10 10S

Eitner, V, 369.

" His work contains a chapter on the magnetic influence of Music, and then proceeds to consider the effect of the bite of the tarantula spider, the evil results of which he attributes to magnetic influence, to be cured by dancing alone. He gives the music in use for that purpose, which bears no resemblance to that known as a tarantella in the present day." (J. E. Matthew, *The Literature of Music*, 1896).

1645 A.D. [94A] CÉRÉMONIAL DES RÉLIGIEUSES DE LA CONGREGATION DE NOSTRE DAME. Accommodé à l'usage Romain selon les rubriques du Bréviaire et Missel, et conformément aux Cérémonial et Rituel Romains.

With engraved frontispiece, portrait of Petrus Fournier de Mataincourt, engraved by H. Weyen. Printed in red and black, musical notation.

4to. *Old calf.*

Toul, S. Belgrand and Jean Laurent, 1645. £1 16S

1650 A.D. [94B] DES-CARTES (Réné). MUSICAE COMPENDIUM.

With diagrams in the text.

Small 4to. *Half roan. Utrecht,* 1650. £3 3S

1652 A.D. [95] MEIBOM (Marcus). ANTIQUAE MUSICAE AUCTORES SEPTEM, Graece et latine, Marcus Meibomius restituit ac notis explicavit.

With five folding plates.

2 vols. in 1, 4to. *Vellum.*

Amsterdam, L. Elzevier, 1652. £10 10s

Eitner, VI, 423. Willems 1148. Rahir 1169. Catalogue of Early Books on Music in the Library of Congress, p. 177.

This important work contains the Greek treatises on music by Aristoxenus, Euclid, Nicomachus, Alypius, Gaudentius, Bacchius and Aristides.

Together with the Latin translation to each author by Meibom who gives extensive notes and commentaries to each author.

"The greatest impetus to the study of Greek music was given by the publication of Meibomius, a book which is indispensable to every one who wishes to study the subject." (J. E. Matthew, *The Literature of Music*, 1896).

1652 A.D. [95a] CAMPHUYSEN (D. R.). STICHTELYCKE RYMEN om te lezen oft' zingen. Op veele, zyn in plaets van d'ouwde, nieuwe Zangen gemaeckt; en alle gecomponeert om te zingen en speelen, met twee Stemmen. Door Joseph Butler, Music, tot Amsteldam. Cantus, oft Tenor.

With fine portrait of the author, and much printed musical notation.

3 parts in 1 vol., 4to. *Morocco gilt, g. e.*

Amsterdam, Paulus Matthysz, 1652. £12 12s

1653 A.D. [95B] DES-CARTES (Renatus). EXCELLENT COMPENDIUM OF MUSICK. With Necessary and Judicious Animadversions Thereupon. By a Person of Honour.

With diagrams in the text.

4to. *Half roan. London,* 1653. £3 10s

" When a young man of twenty-two years, Descartes—the lifelong friend of Mersenne—wrote, to please a friend, a short treatise on the mathematical proportions of musical intervals. Feeling a want of sufficient practical knowledge, he would never consent to its publication, it was, however, printed after his death under the title of *Compendium Musicae*, and from that time was included in the collected edition of his works. This little book was twice translated, firstly into English, by a person of honour, who was Lord Bruncker, the first president of the Royal Society. (J. E. Matthew, *The Literature of Music*, 1896).

CURING THE BITE OF THE TARANTULA SPIDER BY MUSIC.

1654 A.D. [96] KIRCHER (Athanasius). MAGNES SIVE DE ARTE MAGNETICA.

Title printed in red and black.

With finely engraved frontispiece, many full-page engraved plates, numerous woodcut diagrams in the text, and the specially interesting plate showing the musical antidote for the fatal bite of the tarantula spider.

Folio. *Vellum. Rome,* 1654. £6 6s

See Note to No. 94 of this Catalogue.

1658 A.D. [97] LES PSEAUMES DE DAVID (WITH MUSIC).

With engraved title.

12mo. *Bound in contemporary light brown morocco, delicate border of sprays round edges, the centre panel decorated with pointille, scroll work, gilt tooled back, in the same manner as the borders, g. e., metal catches and clasps (by Boyet).*

Paris, 1658, [bound up with NOUVEAU TESTAMENT, 1658].

£10 10s

1659 A.D. [97a] SIMPSON (Christopher). The Division-Violist, or an Introduction to the Playing upon a Ground. Divided into Two Parts. The First, Directing the Hand, with other Preparative Instructions. The Second, Laying open the Manner and Method of Playing Ex-tempore, or Composing Division to a Ground. To which are added some Divisions made upon Grounds for the Practice of Learners.

First Edition. *With a brilliant impression of the rare portrait of the author by Faithorne, the plate of a performer upon the viol, in the first state (wearing a hat), engravings of viols, diagrams and music.*

Folio. *Original calf.*

London, Printed by William Godbid, and sold by John Playford, 1659.

(SEE ILLUSTRATION, PLATE NO. XVIII.) £35

A remarkable copy of the excessively rare First Edition.

Eitner IX, 180. Catalogue of Early Books on Music in the Library of Congress, p. 255.

The dedication by Simpson to Sir Robert Bolles, stating that it was "chiefly contrived . . . for the instruction of your little son," is very quaint. After describing the kind of viol and how "fittest for Division," with a very characteristic full-page engraving of a gentleman in hat and wig, wearing very square-toed shoes on his very carefully turned-out feet, engaged in playing divions, he proceeds to explain the mysteries of the art, appending a number of examples. (J. E. Matthew, *The Literature of Music*).

Simpson's skill was greatly respected by his contemporaries, and musicians such as Locke, Salmon, Mace, and Sir Roger L'Estrange have shown their esteem by their various complimentary allusions to him. He lived in an age when the gamba was much cultivated, both by professionals and amateurs, but besides being the best authority on that instrument he was a composer of talent, and Mace (*Musick's Monument*, 1676) ranks him with William Lawes and John Jenkins as a composer of "*Fancies.*" (Grove's *Dictionary of Music*, third edition).

1660 A.D. (Circa) [98] GRILLANDA MUSICALE DI ARIE DI DIVERSI ECCEL^MI HAUTORI SCRITTA DA FRANCESCO MARIA FUCCI, ROMANO.

Original Italian musical manuscript beautifully written and illustrated, containing 60 love songs or more with text on 414 pages.

Folio. *Original Italian binding of wooden boards covered with red morocco, the sides and back richly tooled and gilt with the original owner's arms on sides. With lock and key.*

(Italy, *circa* 1660).

(SEE ILLUSTRATION, PLATE NO. XIX.) £125

The title-page of the manuscript is written in letters of gold and is richly ornamented. The heading of every song is illuminated and the manuscript is adorned with large historiated initials in colour.

CONTAINING SHAKESPEAREAN SONGS.

1660 A.D. [99] WILSON (John, Dr. in Musick, Professor of the same in the University of Oxford). CHEERFUL AYRES OR BALLADS, first composed for one single voice, and since set for three voices; by John Wilson, Dr. in Musick, Professor of the same in the University of Oxford. Cantus Primus.

Oblong 8vo. *Original calf.*

Oxford, Printed by W. Hall, 1660. £16 16s

"Cantus Primus is a complete book of it selfe, carrying the Principall Ayre to Sing alone with a thorough base." It is further of considerable Shakespearian interest, as it includes the following songs by Shakespeare (set to music) :—

"Full fathom five thy Father lyes," from The Tempest.

"Where the Bee sucks, there suck I," from The Tempest.

"Lawne as white as driven snow," from The Winter's Tale.

1660 A.D. [100] WILSON (John). CHEERFUL AYRES (OR BALLADS) FOR THREE VOYCES. (The Bassus Volume).

Oblong small 4to. *Calf. Oxford,* 1660. £12 10s

This contains, set to music, three of Shakespeare's famous songs : —

"Full Fathom Five."
"Where the Bee sucks."
"Lawne as white as driven snow."

1662 A.D. [101] PERRIN. NOUVELLES POESIES HEROIQUES, GAILLARDES ET AMOUREUSES. Ensemble un nouveau recueil de plus beaux Airs de Cour, à chanter, à dancer, et à boire. Mis en chant par les meilleurs musiciens de ce temps.

With engraved frontispiece.

12mo. *Blue morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e., by Chambolle-Duru.*

Paris, Estienne Loyson, 1662. £6 10s

A scarce poetical collection with a charming engraved frontispiece.
From the library of Robert Hoe.

1662 A.D. [102] ——— Another Copy.

In the original limp vellum binding. £10 10s

1665-6 A.D. [103] CHANSONS. Airs et Vaudevilles de Cour. Dediez à Son Altesse Royale Mademoiselle.

With engraved frontispiece

2 vols., 12mo. *Full calf, three-line fillet border on sides, gilt back, inside dentelles, g. e.*

Paris, Charles de Sercy, 1665-6. £12 12s

Contains poems by Segrais, Patrix, Sinfray, La Teullière, etc.

1667 A.D. [104] SOUTH (Robert). Musica incantans, sive poema exprimens musicae vires, juvenem in insaniam adigentis, et musici inde periculum.

4to. *Boards.*

Oxford, typis W. H., impensis G. West, 1667. £1 10s

There is no copy in the British Museum Library, Fétis, Weckerlin or Wotquenne. Catalogue of Early Books on Music in the Library of Congress, p. 259.

The above is an interesting Latin poem written in hexameters.

1673 A.D. [104A] BONONCINI (Giov. Maria). Musico prattico che brevemente dimostra il modo di giungere alla perfetta cognizione di tutte quelle cose, che concorrono alla composizione dei Canti e di cio ch' all'Arte del Contrapunto si ricerca. Opera ottava.

First Edition. *With much musical notation.*

4to. *Vellum.*

Bologna, Monti, 1673. £3 10s

Catalogue of Early Books on Music in the Library of Congress, p. 39.

Grove's *Dictionary of Music*, third edition, writes the following :—

"Giovanni Maria Bononcini (b. Modena, c. 1640, d. there Nov. 19, 1678), was chief musician to the Duke, *maestro di capella* of the church of San Giovanni in Monte there, afterwards (c. 1675) of the cathedral, and a member of the *Accademia dei Filarmonici* of Bologna.

"He was a competent and productive artist, who left compositions in many classes, vocal and instrumental, and a treatise on *Musico prattico* which was translated into German, and is a clear and sensible work, still of use to the student."

WITH THE MUSIC BY HENRY LAWES TO THE ANGLER'S SONG.

1676 A.D. [105] WALTON (Izaak), COTTON (Charles), VENABLES (Robert). THE UNIVERSAL ANGLER; Made so, by Three Books of Fishing. The First written by Mr. Izaak Walton; the Second by Charles Cotton, Esq.; the Third by Col. Robert Venables.

12mo. *Full morocco, g. e.*

London, 1676. £42

This volume comprises the Fifth Edition of Walton, First Edition of Cotton, and the Fourth Edition of Venables, each forming a separate work, and, as stated on title-page, "All of which may be bound together, or sold each of them severally," as follows :—

WALTON'S Complete Angler. Fifth Edition. 1676. Having the two title-pages, the first having title within an Angling vignette, the other having the upper part of title blank.

COTTON (Charles). The Compleat Angler, being Instructions how to angle for a Trout or Grayling in a clear stream. First Edition. 1676. With engraved monogram on title, I. W. and C. C.

VENABLES (Robert). The Experienc'd Angler : or, Angling Improv'd. Fourth Edition, much enlarged. 1676. With engraved frontispiece.

1676 A.D. [105a] LEONARDA (Isabella). Motteti a voce sola Parte con istromenti, e parte senza. Opera Sesta.

With printed musical notation.

Folio. *Old calf. Venice,* 1676. £15 15s

A very rare work, unknown to Fétis, who however records several other works by this composer, who was abbess of the convent of Saint Ursula at Novara.

1678 A.D. [106] SIMPSON (Christopher). A Compendium of Practical Musick in five parts. Teaching, by a New and easie Method. 1. The Rudiments of Song. 2. The Principles of Composition. 3. The Use of Discords. 4. The Form of Figurate Descant. 5. The Contrivance of Canon. Together with Lessons for Viols, &c. The Third Editio.

With engraved frontispiece by Faithorne and much musical notation.

8vo. *Calf (rebacked).*

London, 1678. £3 3s

Simpson had had a hand in the earlier editions of Playford's *Introduction.* (See J. E. Matthew, *The Literature of Music*, 1896, pp. 72-73).

1679 A.D. [107] PERRINE. Livre de musique pour le Lut. Contenant une metode nouvelle pour aprendre à toucher le Lut sur les notes de la musique, avec des règles pour exprimer par les mêmes notes toutes sortes de pièces de Lut. . . Une demonstration generale des Intervalles qui se trouvent dans la musique et sur le Lut. . . Des cartes par lesquelles les proportions armoniques du Lut sont expliquées et une table pour aprende à toucher le Lut sur la basse continue pour accompagner la voix, etc. Dedié à Monseigneur Le Tellier archevèque de Reims par le Sr. Perrine. Avec Privilège Du Roy.

With fine decorative title-page engraved by Le Pautre, much musical notation, and plates of the lute. The whole of the text being engraved throughout.

Oblong 4to. *Old red morocco gilt, inside dentelles, g. e., with the arms on sides of Michel le Tellier, the French Chancellor.*

Paris, 1679.

(SEE ILLUSTRATION, PLATE NO. XX.) £225

A MAGNIFICENT COPY OF A MOST RARE BOOK.

Not in Catalogue of Early Books on Music in the Library of Congress nor in Hirsch. Weckerlin (Auction) No. 926 describes this copy at length.

According to Grove's *Dictionary of Music*, Perrine was a French Lutenist of the seventeenth century who only published two works, of which this is one.

WITH NINE PAGES OF MUSIC BY PURCELL.

1680 A.D. [108] LEE (Nat.). THEODOSIUS: or, The Force of Love. A Tragedy, acted by their Royal Highnesses Servants at the Duke's Theatre, with the Musick betwixt the Acts. *With 9 pages of music by Purcell.*

FIRST EDITION. Small 4to. *Half bound.*

London, 1680. £9 10s

This play met with great success. It was assisted in the representation by several entertainments of singing in the solemnity of Church Music, composed by Purcell, being the first he ever furnished for the stage.

1685 A.D. [109] NUNES DA SYLVA (Manoel). ARTE MINIMA, que com semibreve prolaçam tratta em tempo breve, os modos da maxima, & longa sciencia da Musica.

With musical notation and diagrams.

Small 4to. *Calf gilt.*

Lisbon, Joam Galram, 1685. £10 10s

Eitner, Vol. VII, p. 218.

This edition not in Library of Congress Catalogue of Music.

Manoel Nunes da Sylva, a preacher born in Lisbon about 1678, was first of all a Professor at the College of St. Catherine in Lisbon and Choirmaster of the Church of Saint Mary Magdalene and afterwards conductor of the choir of Notre Dame della Conception Jesu Christi.

1687 A.D. [109A] WALTHER (Johann Jacob). SCHERZI DA VIOLINO SOLO CON IL BASSO CONTINUO PER L'ORGANO O CIMBALO, accompagnabile anche con una Viola ò Leuto.

With engraved frontispiece of dedication to the Grand Duke Cosimo of Tuscany, finely engraved vignette showing an organ and clavichord, and 46 pages of music engraved throughout.

Folio. *Old calf. Mayence,* 1687. £36

Grove's *Dictionary of Music*, third edition, writes the following :—

" These compositions consist chiefly of short preludes, pieces in dance-forms (gavottes, sarabandes, etc.), and sets of variations. In some respects they remind us of the works of Farina, who was his predecessor at Dresden. Like Farina he appears fond of realistic tone-pictures—he imitates the cuckoo, the nightingale, the crowing of the cock and other sounds of nature. In a set of variations we meet with imitations of the guitar by pizzicatos, of pipes by passages going up to the sixth position on the first string, of the trumpet by fanfares on the fourth string, farther on he introduces echo-effects, the lyre, the harp, and winds up with a ' Coro ' in full chords.

" Walther's importance for the history of the development of violin-playing consists exclusively in the advanced claims his writings make on execution. He ascends to the sixth position, frequently employs difficult double-stoppings and uses a variety of bowing."

1689 A.D. [109B] BERARDI (Angelo). MISCELLANEA MUSICALE divisa in tre parti, dove con dottrine si discorre delle materie più curiose della musica : con regole e essempii si tratta di tutto il contrapunto con l'intreccio di bellissimi secreti per li professori armonici. *With musical notation.*

4to. *Half vellum. Bologna,* 1689. £2 15s

Hirsch 61. Catalogue of Printed Books of Music in the British Museum I, 142. Catalogue of Early Books on Music in the Library of Congress, p. 31.

1694 A.D. [110] GUERAU (Francisco). POEMA HARMONICO, compuesto de varias cifras por el temple de la Guitarra Española.

With fine portrait of Charles II. and 56 leaves of Tabulatur music engraved throughout.

Oblong 4to. *Original vellum.*

Madrid, Manuel Ruiz de Murga, 1694. £105

Of excessive rarity. No book by this author in the Catalogue of Early Books on Music in the Library of Congress.

Eitner, IV, 405 (who spells the author's name incorrectly) could only quote the copy in the British Museum Catalogue of Printed Music, I, 556. Salva, II, p. 341, No. 2519, and Heredia, I, No. 1004, can only quote our copy. No other copies are known. "*Esta obra es de primer rareza entre las de musica, a pesar de no ser de una fecha mui antigua.*" See also Joh. Wolf, *Notations Kunde*, II, pp. 207 and 209.

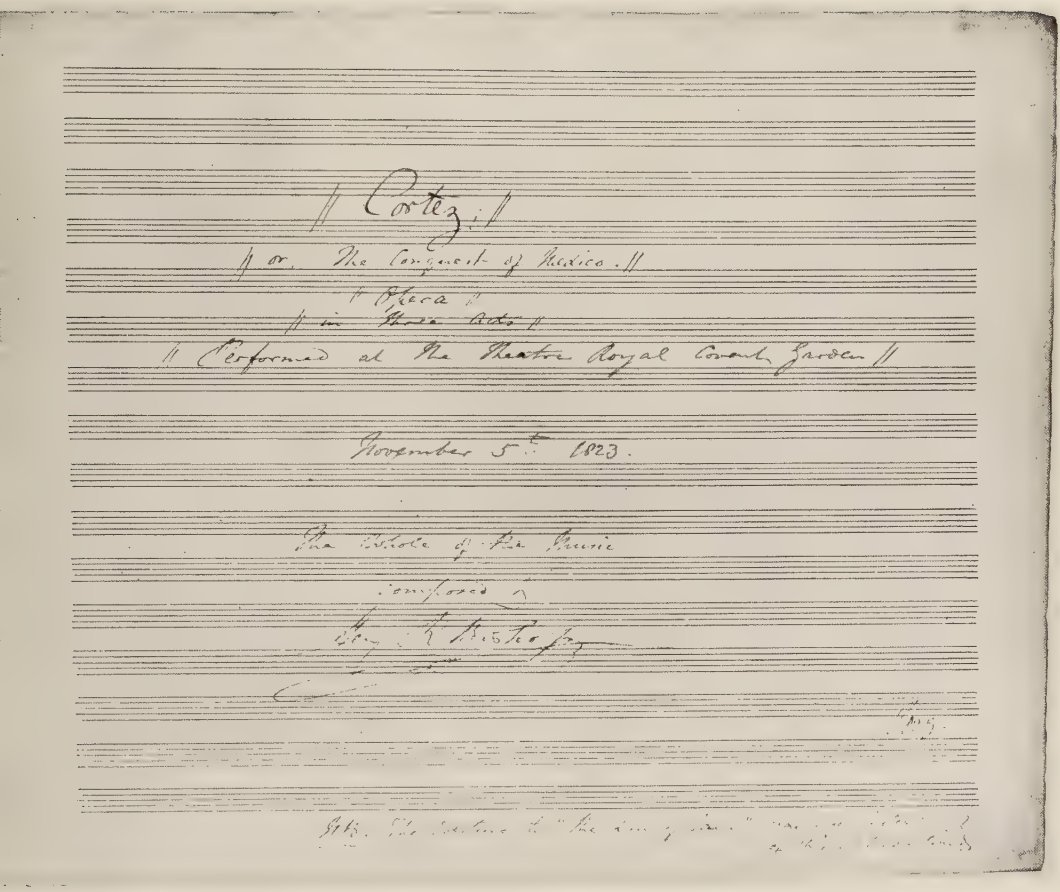
Mr. J. B. Trend, in Grove's *Dictionary of Music*, writes: "Francisco Guerau (17th cent.), Spanish musician, member of the Chapel Royal in the time of Charles II. (1665-1700), published in 1694 an interesting book in tablature for the guitar: *Poema harmonico compuesto de varias cifras por el temple de la guitarra española.* . . . Madrid, 1694. It consists of variations (*difirencias*) on airs and dances popular in Spain at the time, pavanes, galliards, canaries, *folias*, *pasacalles* and others.

1696 A.D. [111] RIBOU. PARODIES BACHIQUES SUR LES AIRS ET SYMPHONIES DES OPERA. Seconde Edition, revûe, et augmentée.

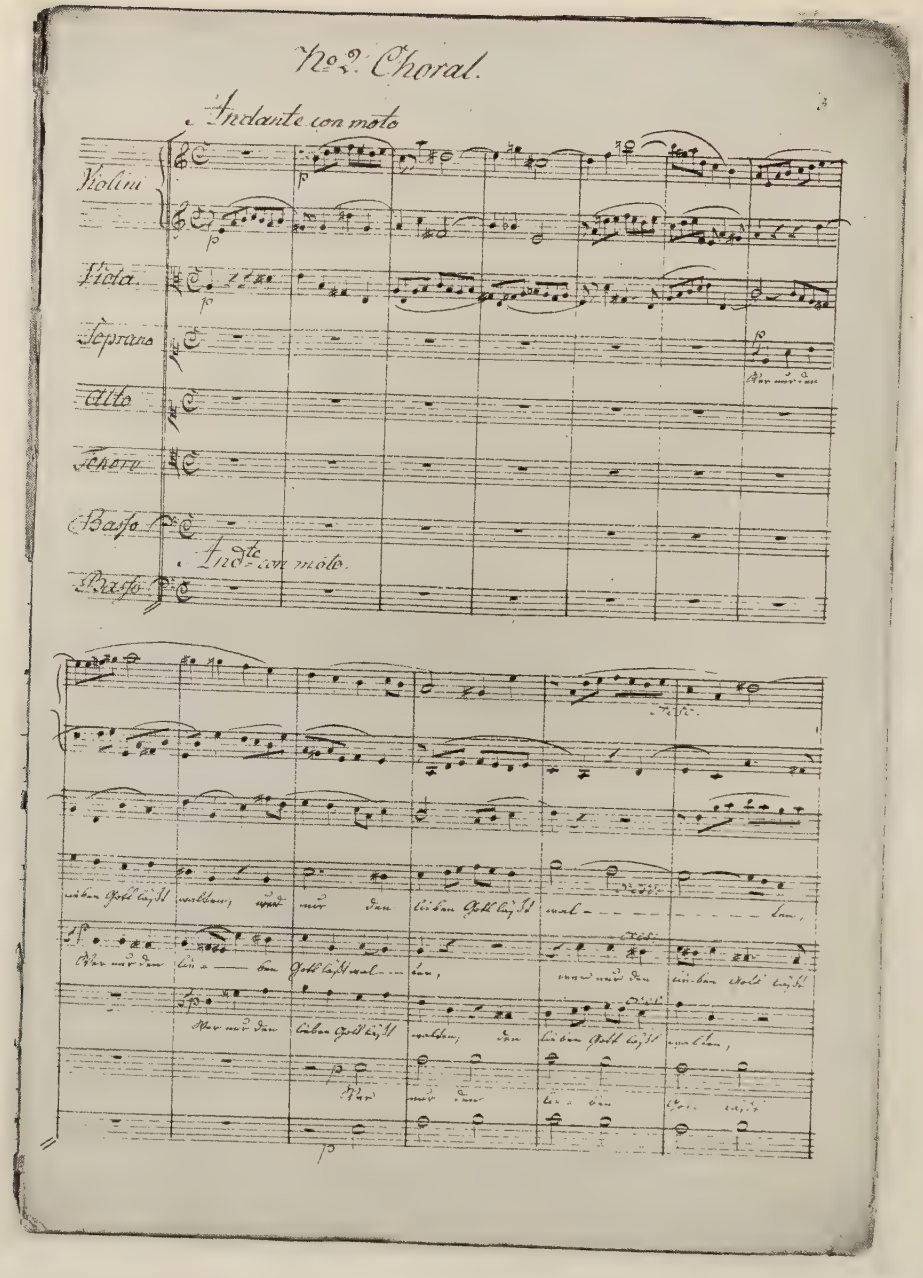
With engraved frontispiece of Bacchus, and musical notation throughout.

Small 8vo. *Calf gilt, by Petit-Simier.*

Paris, Christophe Ballard, 1696. £5 5s



SIR H. R. BISHOP.
Autograph Musical Manuscript Signed
(Facsimile shows title-page).
See Item No. 189.



MENDELSSOHN-BARTHOLDY, MANUSCRIPT OF HIS CHORAL COMPOSITION.
"*Wer nur den lieben Gott.*"
(Circa 1829).
See Item No. 196.

1697 A.D. [111a] PURCELL (Henry). TEN SONATAS in Four Parts.

With fine engraved portrait of the author, and musical notation throughout.

4 vols., small folio. *Calf.*

London, 1697. £32

With autograph of J. Talbot, 1697 (a friend of Purcell). See Cumming's *Life of Purcell.*

1700 (Circa) [112] BLOW (John). Famous Composer. Organist of Westminster Abbey 1669-80. Private Musician to James II. AUTOGRAPH MUSICAL MANUSCRIPT signed of his Anthem "O Be Joyful."

11 pp., folio. N.D. (*Circa* 1700).

(SEE ILLUSTRATION, PLATE NO. XXI.) £31 10S

A very fine autograph manuscript of this famous organist and composer.

1700 A.D. [113] LOTTI (Antonio). XIIX MADRIGALI. Eighteen Manuscript Madrigals).

Words and musical notation comprised on 70 pp. (last 12 leaves damaged at margin).

Oblong folio. *Half bound.*

N.P. (*Circa*) 1700. £10 10S

MS. Madrigals of Antonio Lotti. These eighteen Madrigals by Antonio Lotti correspond to the printed volume described hereunder. The order is not the same which points to the MS. being several years earlier.

The volume is in the British Museum.

Duetti Terzetti e Madrigali a pio voci Consacrati alla sacra Cesarea Real Meastra Di Giuseppi. L. Imperatore A. Da Antonio Lotti. Veneto Organista Della Ducale di S. Marco. In Venezia M.D.CCV. Appresso Antonio Bistoli Con Licenzia De' Superiori e Privilegio.

For MS. of Antonio Lotti's Madrigals refer to British Museum MS. addt. 14178 and 31529.

1700 A.D. [114] NASSARRE (Pablio). FRAGMENTOS MUSICOS, repartidos en quatro tratados, en que se hallan reglas generales, y muy necessarias para Canto LLano, Canto de Organo, Contrapunto, y Composicion.

With musical notation throughout.

4to. *Old calf. Madrid,* 1700. £5 5s

Eitner, Vol. VII, p. 148.

Library of Congress Catalogue of Music, p. 194.

Nassare, a blind Franciscan and organist of the great Convent of Saint-François at Saragossa, was born in 1664 in an Aragonese village, and received his religious and musical education in a monastery of that province. At the age of twenty-two he took his vows at the Franciscan Monastery in Saragossa, where he remained all his life.

1702 A.D. [115] TORRES MARTINEZ BRAVO (José de). REGLAS GENERALES DE ACOMPAÑAR, EN ORGANO, CLAVICORDIO, Y HARPA, CON SOLO SABER CANTAR LA PARTE, O UN BAXO EN CANTO FIGURADO.

With musical notation.

4to. *Half bound.*

Madrid, Imprenta de Musica, 1702. £15 15s

Eitner, IX, 432. Palau's *Manual*, VII, 53. Rare First Edition of the chief theoretical work of the first organist at the Royal Chapel, Madrid. Catalogue of Early Books on Music in the Library of Congress, p. 271.

1702 A.D. [116] VARELLA (Sebastiam Pacheco). NUMERO VOCAL, EXEMPLAR, CATHOLICO, E POLITICO, proposto no mayor entre os Santos o Glorioso S. Joam Baptista: para imitaçam do mayor entre os principes o Serenissimo Dom Joam V. Nosso Senhor.

4to. *Calf, gilt. Lisbon,* 1702. £5 5s

1704 A.D. [117] FERNANDEZ DE HUETE (Diego). COMPENDIO NUMEROSO DE ZIFRAS ARMONICAS, con theorica y practica, para Harpa de una orden, de dos ordenes, y de organo. Segunda Parte.

With 69 engraved plates of music.

Oblong 4to. *Original limp vellum.*

Madrid, Imprenta de Musica, 1704. £12 10s

Palau's *Manual*, Vol. III. Not in Library of Congress Catalogue of Early Books on Music. The author was Harpist of Toledo Cathedral. Part I was published in 1702.

1706 A.D. [117A] TEVO (Zaccaria). IL MUSICO TESTORE.

Engraved title within decorative border showing various musical instruments, engraved portrait of the author, two full-page engraved plates showing different parts of the throat and the ear, and much musical notation.

4to. *Boards, vellum back.*

Venice, Ant. Bortoli, 1706. £2 10s

Eitner, IX, 37. Zaccaria Tevo, also known as Padre Baccelliere Zaccaria Tevo, was born in Sacco (Roverdo) in 1651. He lived as a monk in Venice and is known by his theoretical work; a copy of which we offer for sale as above.

1709 A.D. [118] GUZMAN (Jorge de). CURIOSIDADES DEL CANTO LLANO, sacadas de las obras del Don Pedro Cerone de Bergamo y de otros autores.

With much musical notation.

4to. *Original vellum.*

Madrid, Imprenta de Musica, 1709. £21

Eitner, IV, 431, could only quote a defective copy in Paris. Not in the British Museum. Catalogue of Early Books on Music in the Library of Congress, p. 117. Salva, II, 341. A very unusual work.

1713 A.D. [119] POPE (Alexander). Ode for Musick. (Half-title: Mr. Pope's Ode on St. Cecilia's Day).

First Edition. Folio. *Very fine large copy, bound in full levant morocco by Rivière.*

London, Printed for Bernard Lintott, 1713. £84

"Pope's place in English poetry may be taken now as settled. He stands high and stands firmly in the second class: that is, in the class just below Shakespeare and Milton and a very few others. He has been extravagantly censured and extravagantly praised. Byron at one time maintained that he was the greatest English poet, and many vehement arguments have been used to prove that he was not a poet at all. One English critic believed he had settled the question for ever when he described Pope as "a musical rocking-horse." Again and again the world has been told that Pope has disappeared from the sky of literature, but the world looks up, and behold, there is the star shining just as before." (Justin McCarthy.)

1714 A.D. [120] MARTIN y COLL (Antonio, *otherwise* Franc). Arte de canto llano, y breve resumen de sus principales reglas para cantores de choro, dividido en dos libros, en el primero, se declara lo que pertenece à la Theorica, y en el segundo, lo que se necesita para la Practica, y las entonaciones de los Psalmos con el Organo.

With three engraved plates and much musical notation.

4to. *Old vellum.*

Madrid, Viuda de Juan Garcia Infançon, 1714. £7 10s

The rare First Edition. Not in Eitner or the British Museum Library.

Salva 2527. Palau, V, p. 74. Catalogue of Early Books on Music in the Library of Congress, p. 169.

1714 A.D. [121] LONG (Roger). The Music Speech, Spoken at the Public Commencement in Cambridge, July the 6th, 1714.

34 pp., 8vo. *Calf. London,* 1714. £2 10s

1717 A.D. [122] ULLOA (Pedro de). MUSICA UNIVERSAL, o principios universales de la musica.

With two folding plates and musical notation in the text.

Small 4to. *Old vellum.*

Madrid, Imprenta de Musica, por Bernardo Peralta, 1717.

£7 10s

Palau's *Manual*, Vol. VII, p. 83. Eitner, Vol. X. Library of Congress Early Books on Music, p. 276. Not in Salva or Heredia.

The author of this treatise on music was a Spanish Jesuit, a native of Madrid, where he died in 1721. He was a professor of mathematics; taught grammar and philosophy at Oropesa, and was the chief cosmographer to the Consejo de Indias.

1718 A.D. [123] POLAROLI (Carlo Francesco). ARIODANTE. Drama per musica, poesia del Sig. Dr. Antonio Salvi. Musica del Sig. C. F. Polarolli.

The manuscript score comprising words and text on 308 *pages.*

Oblong folio. *Original vellum.*

(*Venice, Circa* 1718). £10 10s

Grove's *Dictionary of Music* writes: "Carlo Francesco Pollarolo Polaroli (b. Brescia, c. 1653; d. end of 1722), was a pupil of Legrenzi and became a chorister at St. Mark's, Venice, in 1665. In 1690 he became second organist, and in 1692 vice-maestro di cappella in the same church. The statement that he rose to be first maestro lacks authority, but, according to Busi's Life of Marcello, he was maestro at the music school of the *Incurabili* at Venice about 1706."

WITH THE ANCIENT HUNTING NOTES.

1721 A.D. [124] THE GENTLEMAN'S RECREATION. In Four Parts, viz., Hunting, Hawking, Fowling, Fishing.

With a large folding plate showing THE ANTIENT HUNTING NOTES WITH MARSH'S & COLL, COOK'S ADDITIONS, *four other folding plates and an engraved frontispiece.*

Thick post 8vo. *Calf.*

London, 1721. £3 10s

1723 A.D. [125] BONANNI (Filippo) Soc. Jesu. GABINETTO ARMONICO PIENO D' INSTOMENTI SONORI, indicati, spiegati, e di nuovo corretti, ed accresciati. Offerti al Santo Ré David.

With 148 *engraved plates of musical instruments.*

4to. *Half calf.*

Rome, G. Placho, intagliatore e Gettatore di Caratteri, 1723.

(SEE ILLUSTRATION, PLATE NO. XXII.) £21

A remarkable volume showing every conceivable musical instrument being played or blown, with important text.

No book by this author in the Catalogue of Early Books on Music in the Library of Congress.

1725 A.D. [125A] NUNES DA SYLVA (Manoel). ARTE MINIMA, QUE COM SEMIBREVE PROLAÇAM TRATA EM TIEMPO BREVE, OS MODOS DA MAXIMA, & LONGA SCIENCIA DA MUSICA.

With much musical notation, an engraving of the Guidonian hand, and some diagrams.

4to. *Old calf. Lisbon,* 1725. £4 4s

Not in the Library of Congress Catalogue of Early Books on Music.

1728 A.D. [126] SANTISSO BERMUDEZ (Padre Gregorio). SOLUCION A DOS REPAROS DE CANTOLLANO, que para destierro de errores da Don G. S. B. Presbytero, Maestro de canto i de seises de la Santa Iglesia Patriarchal desta cuidad de Sevilla.

16 pp., small 4to.

Seville, Manuel de la Puerta, 1728. £2 2s

A treatise on the tonic sol-fa, in which the author expounds his own theories and discusses those of Padre Bermudo and the earliest musicians on the subject.

1729 A.D. [127] GASPARINI Francesco). L'ARMONICO PRACTICO AL CIMBALO. Regole, osservazioni, ed avvertimenti per ben suonare il basso, e accompagnare sopra il cimbalo, spinetta, ed organo.

4to. *Boards.*

Venice, A. Bortoli, 1729. £6 6s

No copy of this edition in the Catalogue of Early Books on Music in the Library of Congress. "The work by which he is now best remembered, and has maintained its position in Italy." (Grove's *Dictionary.*)

Grove's *Dictionary of Music* writes: "Francesco Gasparini (b. Camajore, near Lucca, Mar. 5, 1668; d. Mar. 22, 1727), composer of opera and church music, was a pupil first of Corelli and afterwards of Bernardo Pasquini. He was *maestro di coro* at the *Ospedale di Pieta* in Venice, and a member of the *Academia Filarmonica.*

"In 1725 he was elected *maestro* by the Chapter of St. John Lateran, but he was already in broken health at the time of his appointment, and retired upon half-pay in August of the following year. He retained his post nominally, with Girolamo Chiti for a coadjutor, until his death. The celebrated Benedetto Marcello was his pupil for many years both at Venice and at Rome, and a correspondence between them, continued up to a few weeks before the death of Gasparini, testifies to the esteem in which the great scholar held his master. A professional conflict between Gasparini and A. Scarlatti, the origin of which was unknown to Baini, took the form of an exchange of cantatas, by no means a regrettable method of retort between rival and disputative artists. Gasparini wrote equally well for the church and for the stage, and Clément gives a list of 32 operas. Several of them were favourites in London in the early part of the century. He visited London in 1702. On Dec. 26 of that year he played violin solos at Saggioni's concert."

BY THE COMPOSER OF THE *Beggar's Opera.*

1731 A.D. [128] [PEPUSCH (Joh. Chr.).] A TREATISE ON HARMONY: containing the chief rules for composing in two, three and four parts. The Second Edition altered, enlarged and illustrated by examples in notes.

With much musical notation.

Oblong 8vo. *Half board.*

London, W. Pearson, 1731. £12 10s

(Continued over)

[PEPUSCH (JOH. CHR.)]—*continued.*

Eitner, VII, 358. Catalogue of Early Books on Music in Library of Congress, p. 207. Pepusch was the famous composer of Gay's "*Beggar's Opera.*"

Grove's *Dictionary of Music* writes: "John Christopher Pepusch (b. Berlin, 1667; d. London, July 20, 1752), son of the minister of a Protestant congregation in Berlin, studied the theory of music under Klingenberg, organist at Stettin, and the practice of it under Grosse, a Saxon organist. At 14 years of age he obtained an appointment at the Prussian court. Devoting himself to the study of the ancient Greek writers, he became a deeply skilled theorist. He retained his appointment until he was thirty years old, when being an eye-witness (according to Hawkins) of an act of savage ferocity on the part of the King (the decapitation, without trial, of an officer who had uttered some words at which the barbarous despot took offence), he determined on quitting his native land for some country where human life was not in danger of destruction by the unbridled will of an individual. He first went to Holland, where he remained for upwards of a year. He came to England about 1700 and was engaged in the orchestra at Drury Lane. He arranged the tunes and composing overtures for 'The Beggar's Opera,' 1728, and 'The Wedding,' another ballad opera, 1729. He also arranged the tunes for Gay's interdicted opera 'Polly,' 1729.

"In 1724 he was induced to join in Dr. Berkeley's scheme of a college in the Bermudas, and actually embarked, but the ship being wrecked, the undertaking was abandoned, and he returned to England. In 1718 he had married Margarita de l'Epine, the eminent singer, who brought him a fortune of £10,000. In 1730 there was published anonymously *A Treatise on Harmony, containing the chief Rules for composing in two, three and four parts.*

"As the rules contained in the book were those which Pepusch was in the habit of imparting to his pupils, and as they were published without the necessary musical examples, he felt compelled to adopt the work, and accordingly in 1731 published a second edition with the requisite additions, but still without his name. It was conjectured that the first edition was put forth by Viscount Paisley, afterwards Earl of Abercorn, who had been a pupil of Pepusch's; but on this point nothing is known. Corroboration of this theory is given in a copy in the British Museum containing a transcript of many of the examples in the second edition, in a hand closely resembling Lord Paisley's, and with the inscription '*aet*, 44' corresponding to Lord Paisley's age in 1730."

1731 A.D. [128A] MATTHESON (Johann). GROSSE GENERAL-BASS-SCHULE ODER DER EXEMPLARISCHEN ORGANISTEN-PROBE. Zweite, verbesserte und vermehrte Auflage.

With engraved portrait of the author, folding diagramatical plate, and much musical notation.

4to. *Old vellum. Hamburg, Kissner,* 1731. £3 15s

Eitner VI, 385. Catalogue of Early Books on Music in the Library of Congress, p. 173.

"The most important, and certainly the most voluminous, writer of this time was undoubtedly Johann Mattheson, a man of universal accomplishments—well acquainted both with classical and modern languages, a fine organist and player on the harpsichord, composer, tenor singer, politician, and secretary of the English Legation at Hamburg. Every German of that time was pedantic, and Mattheson was no exception, his books bubble over with amusing self-complacency, while in controversy he is rough-tongued and opinionated. But his knowledge was both solid and extensive." (J. E. Matthew, *The Literature of Music*, 1896).

His more important books are standard sources of information on the state of music at this period, especially in Hamburg.

1731 A.D. [128B] HOLDER (William). A TREATISE OF THE NATURAL GROUNDS, AND PRINCIPLES OF HARMONY. To which is added: Rules for Playing a Thorow-Bass with Examples to Explain the said Rules. Also Directions for Tuning an Harpsichord or Spinnet. By G. Keller. Revis'd and corrected.

With a folding plate of music and much musical notation.

8vo. *Calf. London, Pearson,* 1731. 12s 6d

Grove's *Dictionary of Music*, third edition, writes the following:—"Rev. William Holder (b. Nottinghamshire, 1616, d. Hertford, Jan. 24, 1697), deserves record here for his studies in phonetics. He was elected F.R.S. in 1663. He had succeeded in teaching a deaf-mute to speak, and he wrote a paper on the subject in *Philosophical Transactions* for May 1668, publishing his Elements of Speech, etc., in the following year. He was appointed a canon of St. Paul's in 1672. He was author of *A Treatise on the Natural Grounds and Principles of Harmony*, 1694, second edition 1731, a very able work, written chiefly for the service of the gentlemen of the Chapel Royal. Dr. Holder was buried in the undercroft of St. Paul's Cathedral. He married a sister of Sir Christopher Wren, and had a considerable share in the latter's education.

1734 A.D. [129] [SERRE DE RIEUX (Jean).] Les dons des enfans de Latone: La musique et la chasse du cerf, poëmes dédiés au Roy.

With fine frontispiece engraved by Lebas, seven plates by Lebas, after Oudry, and 50 *engraved pages of music.*

8vo. *Original calf.*

Paris, Prault, 1734. £21

Barbier I, p. 1113. Eitner IX, 146. Fétis VIII, 21. Catalogue of Early Books of Music in the Library of Congress, p. 252. Catalogue of Printed Music in British Museum, II, First Supplement, p. 30. Cohen, 951. Pages 61-121 contain "*La Musique, epître en vers*"; pp. 125-146, "*Catalogue chronologique des opéras représentés en France.*" 1645-1733. Pp. 273-295 contain "*Dictionnaire des terms usitées dans le chasse du cerf.*"

See also Souhart's *Bibliographie des ouvrages sur la chasse*, 1886, in which he states the work is practically a translation of Jean Savary's "*Venationis Cervinae.*"

1735 A.D. [130] BARRADAS (Joâo Vaz). Flores Musicales colhidas no jardim da melhor liçao de varios autores. Arte practica de Canto de Orgâo.

Lisbon, 1735.

Breve Resumo de Cantocham com as regras mais principaes, e a fórma que devem guardar, a Director do Coro para o sustentar firme na corda chamada Coral, e o Organista quado o acompanha.

With musical notation throughout the text and a revolving chart at the end of the first work.

The 2 works bound together in one volume, 8vo. *Calf.*

Lisbon, 1735. £10 10s

1736 A.D. [131] TORRES MARTINEZ BRAVO (José de). REGLAS GENERALES DE ACOMPAÑAR, EN ORGANO, CLAVICORDO, Y HARPA, con solo saber cantar la parte, o un baxo en canto figurado. . . Añadido aora un nuevo tratado, donde se explica el modo de acompañar las obras de musica, segun el estilo italiano.

With large printer's device and musical notation.

Oblong 4to. *Original vellum.*

Madrid, Imprenta de Musica, 1736. £5 5s

Eitner, IX, 432. Palau's *Manual*, Vol. VII, p. 53. Catalogue of Early Books on Music in Library of Congress, p. 271. The copy which was sold at the Wolffheim sale was apparently imperfect, wanting the last 4 pages of Index.

1739 A.D. [132] FILIPPO LO PICCOLO (R. P.). IL CANTO FERMO ESPOSTO COLLA MAGGIOR BREVITA, E COL MODO PIU FACILE.

With musical notation.

4to. *Original vellum.*

Palermo, A. Felicella, 1739. £10 10s

The author was attached to the Cathedral at Palermo, Sicily. No book by this author in the Catalogue of Early Books on Music in the Library of Congress.

1739 A.D. [133] COMES Y DE PUIG (Berardo), O.S.F. FRAGMENTOS MUSICOS. Caudalosa fuente gregoriana, en el arte de canto llano, cuyos fundamentos, teorica, reglas, practica y exemplos, copiosamente se explican sobre los ocho tonos, con sus entradas, clausulaciones finales, y diversidad de secolorums, que en la obra se manifiestan.

With much musical notation and a large folding double-sided diagram.

4to. *Half morocco.*

Barcelona, Marti, 1739. £6 6s

Heredia, 4710. Salva, 2507. Palau, II, p. 253. Catalogue of Early Books on Music in the Library of Congress, p. 63.

1740 A.D. [133A] ARNE (Dr. M.). THE MASQUE OF ALFRED, compos'd by Mr. Arne. The Overture. Words and Music.

4to. *Boards.*

London, Printed for I. Walsh, N.D. (1740). £3 3s

This is the Second Edition, and in it appears for the first time the famous patriotic song, "*Rule Britannia.*"

1739 A.D. [133B] PESCETTI (Giovambattista). SONATE PER GRAVICEMBALO. (Ouverture "Nel vello d'oro" per il Cambalo. Ariette nell' Opere de Sigr. Pescetti).

FIRST EDITION, dedicated to Lady Grace Boyle.

The music engraved.

Oblong folio. *Calf, g. e.*

London, 1739. £7 10s

Grove's *Dictionary of Music*, third edition, writes the following:—"Giovanni Battista Pescetti (b. Venice, c. 1704, d. circa 1766) studied under Lotti, and came to England probably in 1737, as his '*Demetrio*' was given in that year. In 1739 he was appointed director of Covent Garden Theatre, and of the King's Theatre in 1740. His return to Italy would seem to have taken place before 1754, when he wrote an opera with Cocchi, '*Tamerlano*,' produced in Venice in that year."

1741 A.D. [134] CHARLES DE JESUS-MARIA. RESUMO DAS REGRAS GERAES MAIS IMPORTANTES, e necessarias para a boa intelligencia do Canto chão, cum huma instrucçam para os Presbyteros, Diaconos, e Subdiaconos, conforme o uso Romano.

Second Edition. *With musical notation.*

Small 4to. *Old calf.*

Coimbra, Antonio Simoens Ferreyra, 1741. £6 6s

Eitner, Vol. III, p. 113. Library of Congress Catalogue of Early Books on Music, p. 52.

Written under the name of Luis da Maia Croesser; the pseudonym adopted by Charles de Jesus-Maria, a monk, born in Lisbon in 1713.

1742 A.D. [134A] (VOIGT (C.).) GESPRAECH VON DER MUSIK, zwichen einem Organisten und Adjuvanten, darinnen nicht nur von verschiedenen Missbräuchen, so bey der Musik eingerissen, gehandelt, sondern auch eines u. das andere beym Clavier- u.-Orgel Spielen angemerket wird.

With engraved frontispiece showing an organ concert with the accompaniment of the flute, violin and violincello.

4to. *Boards, calf back.*

Erfurt, Jungnicol, 1742. £5 10S

Eitner, X, 133.

1742 A.D. [134B] BLANCHINUS (Franciscus). DE TRIBUS GENERIBUS INSTRUMENTORUM MUSICAE VETERUM ORGANICAE DISSERTATIO.

With eight folding plates showing musical instruments, and engraved vignettes.

4to. *Calf.*

Rome, Amideus, 1742. £1 4S

Eitner, II, 32.

LOUIS XV'S MS. SONG BOOKS.

1745 A.D. [135] RECUEIL DE DIFÉRENS TRIO TANT ANCIENS QUE NOUVEAUX.

Premier et Second Dessus et Basse (3 vols.) and Recueil de diférens Duo, Basse (1 vol.), together 4 vols., containing 236 songs (91 trios, 171 duets), *words, music and index beautifully written in a neat 18th Century hand. Each volume of the Trios commences with a very finely engraved cartouche by Vente, within which the title and date "1745" is written by hand. The cartouche in each volume of the "Trios" is the same and the King's (Louis XV's) arms form the central ornament; at the top, the cartouche in the volume of "Duos" is different and unsigned, but has the title written by hand and the date as in the Trios.*

4 vols., 8vo. *Uniformly bound in very fresh contemporary red morocco, three-line gilt fillet border on sides, gilt ornamental backs, g. e.*

(*Paris*), 1745. £150

From the Weckerlin Collection.

1750 A.D. (Circa) [136] LE ROI (Euzebio Tavares). REGRAS DE ACOMPANHAR QUE PARA A. SNRA. D. ANNA DOROTHEA APOLONIA DE CAMPOS, ESCREVEO EUSEBIO TAVARES LE ROI.

The original manuscript with musical notation.

4to, 13 pp. *Bound in half morocco, t. e. g.*

Lisbon, Circa 1750. £7 10S

1750 A.D. (Circa) [137] LONGMAN AND LUDEY'S ART (IN MINIATURE) OF BLOWING OR PLAYING ON YE GERMAN FLUTE; Illustrated with proper Examples and other Requisites for playing with a good Taste, Tone, &c. To which is added Select Airs, Duets, Minuets, & Marches from the most eminent Italian and English Masters.

Engraved frontispiece.

2 vols. in 1, oblong 12mo. *Sheep.*

London (Circa 1750). £4 4s

1750 (Circa) [138] PRELLEUR (Peter). AN INTRODUCTION TO SINGING, or plain rules and directions whereby any person may in a short time learn to sing any song that is set to Musick. To which is added a collection of the newest Songs for one and two voices composed by the most eminent Masters.

With engraved frontispiece by H. Roberts and 32 pages of text, and songs with musical notation. 8vo.

London, Peter Thompson (Circa 1750). £3 3s

This edition not in Catalogue of Early Books on Music in Library of Congress nor in the British Museum.

1750 A.D. [138A] RAMEAU (Jean Phil.). DÉMONSTRATION DU PRINCIPE DE L'HARMONIE, Servant de base à tout l'art musical théorique & pratique.

With five diagramatical folding plates.

8vo. *Half roan. Paris,* 1750. £1 1s

Eitner, VIII, 120. Catalogue of Early Books on Music in the Library of Congress, p. 223. Hirsch, No. 488. Not in the British Museum Catalogue of Early Books on Music, Weckerlin or Wotquenne.

1751 A.D. [139] PEDROSO (Manoel de Moraes). COMPENDIO MUSICO, OU ARTE ABBREVIADA, em que se contem as regras mais necessarias da cantoria, acompanhamento, e contraponto.

FIRST EDITION. *Title printed in red and black. With musical notation.*

4to. *Old calf.*

Porto, Manoel Pedroso Coimbra, 1751. £3 15s

Eitner VII, 350. Catalogue of Early Books on Music in the Library of Congress, p. 187. No copy in British Museum Catalogue of Printed Music.

1752-54 A.D. [140] MINGUET Y IROL (Pablo). REGLAS, Y ADVERTENCIAS GENERALES QUE ENSEÑAN EL MODO DE TAÑER TODOS LOS INSTRUMENTOS MEJORES, y mas usuales, como son la guitarra, tiple, vandola, cythara, clavicordio, organo, harpa, psalterio, bandurria, violin, flauta travesera, flauta dulce, y la flautilla, con varios tañidos, danzas, contradanzas, y otras cosas semejantes, demonstradas, y figuradas en diferentes Laminas finas, por musica, y cifra, al estila Castellano, Italiano, Catalan, y Francès, etc.

With fine engraved frontispiece showing an orchestra of seven players, bearing the inscription "Academia Musical de los Instrumentos, que explica Pablo Minguet en sus tratados." Much musical notation.

6 parts in 1, oblong 4to.

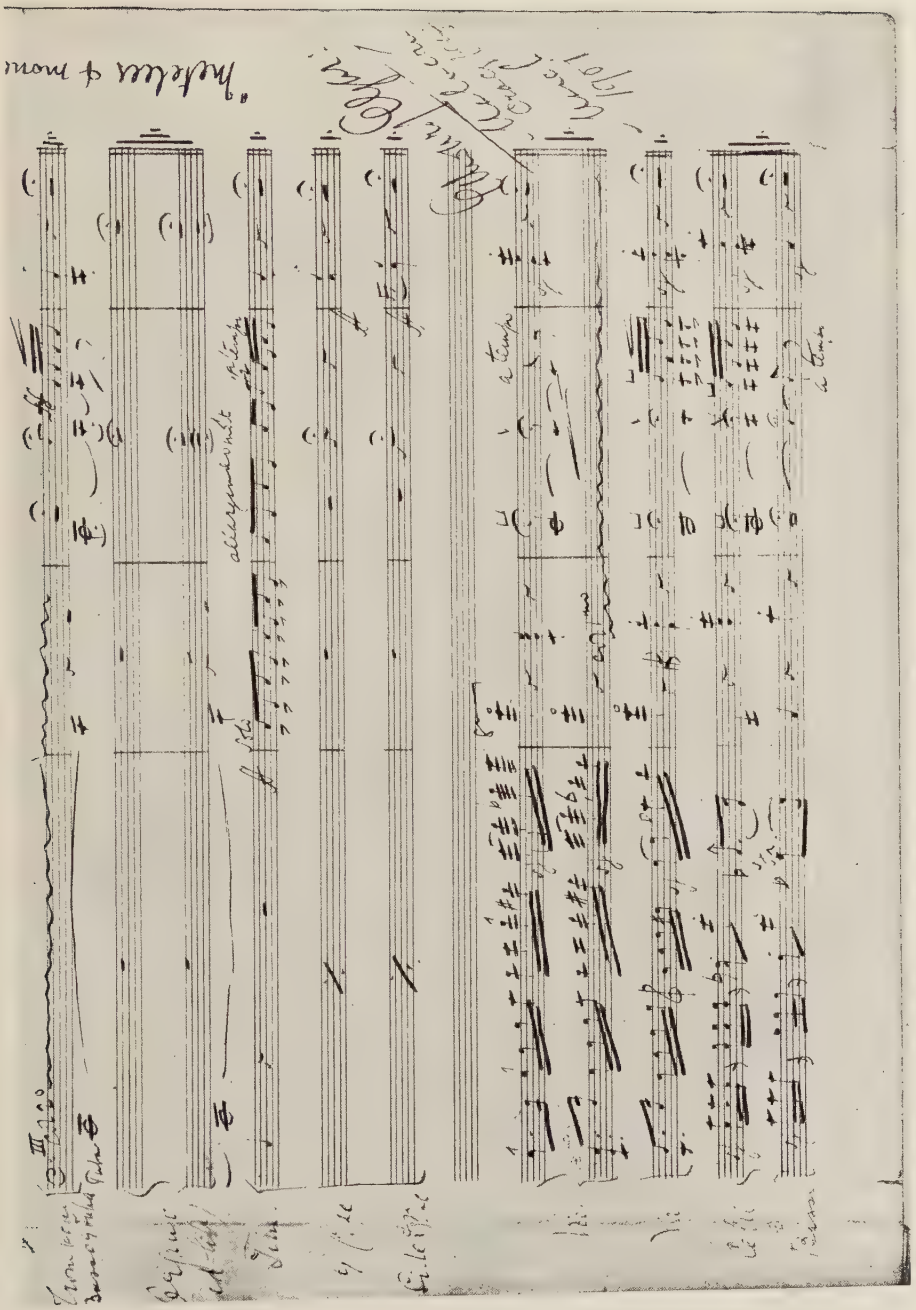
Madrid, J. Ibarra, 1752-1754.

(SEE ILLUSTRATION, PLATE NO. XXIII.) £52 10s

Eitner, VII, 3, quotes this work without having seen it. Fétis, VI, 149. Palau's *Manual*, V, 186. British Museum Catalogue of Printed Music, II, 131. The copy in the Library of Congress, according to their Catalogue, p. 183, only contains four parts.

Each of the six parts has a title-page of its own.

About the importance of this work see also *Wolf, Notazionskunde*, II, pp. 130, 171, 199, 203, 232, 239, 244, and 270.



SIR EDWARD ELGAR.
Autograph Musical Manuscript of "Cockaigne."
(Facsimile shows portion of page).
See Item No. 257.

A CHOIR OF ANGELS: ST. MICHAEL AND THE DRAGON.
A miniature (greatly reduced) illuminated in gold and colours from an ITALIAN ANTIPHONAL.
(Italy, early 15th Century).
See Item No. 286.

1752 A.D. [140a] (ALEMBERT, Jean Le Rond d'). ELÉMENS DE MUSIQUE, THÉORIQUE ET PRATIQUE, SUIVANT LES PRINCIPES DE M. RAMEAU.

FIRST EDITION. *With ten folding plates of music at end.*

8vo. *Calf.*

Paris, 1752. £1 1s

Grove's *Dictionary of Music*, third edition, writes the following :—

" Jean le Rond d'Alembert (b. Paris, Nov. 16, 1717, d. there Oct. 1783), an eminent writer, philosopher and mathematician. He wrote various treatises on acoustics (published in the memoirs of the Paris and Berlin Academies), and his works on music are numerous. He took a leading part in all the musical controversies of his time and was a fervent promoter of Gluck's reform of dramatic music."

1752 A.D. [140b] RAMEAU (Jean Phil.). NOUVELLES RÉFLEXIONS SUR SA DÉMONSTRATION DE L'HARMONIE, servant de base à tout l'art musical théorique & pratique.

8vo. *Half roan. Paris,* 1752. £1 1s

Eitner, VIII, 120. Catalogue of Early Books on Music in the Library of Congress, p. 224. Hirsch, No. 488. Not in the British Museum Catalogue of Early Books on Music, Weckerlin or Wotquenne.

1753 A.D. [141] BARBER (Robert). DAVID'S HARP WELL TUNED : or a Book of Psalmody. Containing Variety of Psalm-Tunes both for the Common and Particular Measures, with Chanting-Tunes for Te Deum, Jubilate Deo, Magnificat, Nunc Dimittis, etc.

The Third Edition, with additions carefully corrected and amended.

8vo. *Original half calf.*

London, Printed by Robert Brown, 1753. 16s

1753 A.D. [141A] SERRE (Jean Ad.). ESSAIS SUR LES PRINCIPES DE L'HARMONIE, où l'on traite de la théorie de l'harmonie en général, des droits respectifs de l'harmonie & de la mélodie, de la basse fondamentale et de l'origine du mode mineur.

With two pages of engraved music.

8vo. *Half vellum. Paris,* 1753. £1 1S

Eitner, IX. Catalogue of Early Books on Music in the Library of Congress, p. 252.

1755 A.D. [142] PEREZ (David). ALLESSANDRE NELL INDIE, Drama per Musica da Rapresentarse nell Gran Teatro nuovamente eretto per Festeggiare il felicissimo giorno Natalizio di sua maesta fedelissima D. Maria Anna Vittoria Regina de Portogali o Alargue.

The original manuscript score.

3 vols., oblong folio. *Old crimson morocco, gilt lines on sides, gilt panel back, g. e.*

Lisbon, 1755. £10 10S

Eitner, Vol. VII, p. 365.

Davide Perez, son of a Spaniard, born in Naples 1711, was admitted in 1718 to the Conservatorio of Sta. Maria di Soreto, where he studied the violin under Antonio Gallo, and counterpoint under Francesco Mancini. His first opera "*Siroë*" was composed for San Carlo in 1740. At the invitation of Prince Naselli he went to Palermo, and became master of the Real Cappella Palatine. Here he remained till 1748, and produced "*L'Eroismo di Scipione*" (1749), given at San Carlo in Naples, and "*Semiramide*" (1750) at the Teatro delle Dame in Rome, he composed operas for all the principal towns in Italy. In 1752 he accepted an invitation to Lisbon, where he composed "*Demofoonte*" for Gizziello and the tenor Raaff (Mozart's Munich friend), the success of which was so great that the King bestowed on him the Order of Christ, and the post of "*maestro at the Real Cappella,*" with a salary of 30,000 francs. THE NEW THEATRE IN LISBON WAS OPENED IN 1755 WITH PEREZ'S OPERA "*Alessandro nelle Indie,*" IN WHICH THE CORPS OF CAVALRY, AND A MACEDONIAN PHALANX, AS DESCRIBED BY QUINTUS CURTIUS, APPEARED ON THE STAGE. Perez procured the best Italian singers for the opera during his managership. In 1755 he came to London, and produced "*Ezio*" with great success. Here also was published in 1774 a fine edition, with portrait, of his "*Mattutini de Morti,*" his best

PEREZ (DAVID)—*continued.*

sacred work, though he also composed when in Lisbon a "*Credo*" for two choirs, and other church music. His compositions can scarcely be called remarkable, and Fétis ranks him below Jomelli. In person he resembled Handel, and like him lost his sight in old age, but worked on up to his death, which took place in Lisbon in 1778. Specimens of Perez will be found in Vincent Novello's various publications. (Grove's *Dictionary of Music*). For the libretto see No. 143 in this Catalogue.

1755 A.D. [143] PEREZ (David). ALESSANDRO NELL' INDIE, Dramma per Musica da rappresentarsi nel Gran Teatro nuovamente eretto alla Real Corte di Lisbona, nella primavera dell' anno 1755 per festeggiare il felicissimo Giorno Natalizio di sua Maesta Fedelissima D. Maria Anna Vittoria Regina di Portogallo, Algarve, &c, &c, per comando Della Sacra Real Maesta del Re fedelissimo nostro Signore.

With engraved frontispiece and nine engraved folding plates of views of theatrical scenery.

4to. *Original calf with ornamental border, showing hunting scenes, and Royal Arms of Portugal on sides.*

Lisbon, Nella Regia Stamperia Sylvania, e dell' Accademia Reale, 1755. £4 4s

The Original Manuscript Score of this Opera is No. 142 in this Catalogue.

1755 A.D. [144] MAZZONI (Antonio). LA CLEMENZA DI TITO, de P. Metastasio Dramma per Musica da rappresentarsi Nell' estate dell' anno 1755 MDCCLV sul Gran Teatro nuovamente Eretto alla Real Corte di Lisbona, per Festeggiare il Felicissimo Giorno Natalizio di sua Maesta Fedelissima D. Giuseppe Primo, Re di Portogallo, Algarve, &c per comando della Sacra Real Maesta Della Regina Fedelissima Nostra Signora.

With engraved frontispiece, and eight folding plates of theatrical scenery.

4to. *Calf. Gilt lines on sides, gilt panel back, inside dentelles. Lisbon,* 1755. £4 4s

The Music is by Antonio Mazzoni.

1758 A.D. [145] MINGUET Y IROL (Pablo). ARTE DE DANZAR A LA FRANCESCA, adornado con 40 y tantas laminas, que enseñan el modo de hacer todos los passos de las Danzas de Corte, con todas sus reglas, y de conducir los brazos en cada passo; y por chorographia demuestran como se deben escribir y delinear otras.

With numerous woodcuts and engravings.

Small 8vo. *Red morocco gilt.*

Madrid, en la officina del Autor, 1758. £15 15s

Palau's *Manual*, Vol. V, 186. Not in the Catalogue of Early Books on Music in the Library of Congress or in the British Museum.

ON PLAIN-SONG.

1761 A.D. [146] ROMERO DE AVILA (Geronymo). ARTE DE CANTO-LLANO, y organo, o promptuario musico dividido en quatro partes.

FIRST EDITION. *With much musical notation throughout.*

4to. *Old calf.*

Madrid, Joachim Ibarra, 1761. £3 10s

No copy of this first edition in the Catalogue of Early Books on Music in Library of Congress. Palau's *Manual*, Vol. VI, p. 334.

1761 A.D. [147] ARNE (Dr. M.). THOMAS AND SALLY, or the Sailor's Return. A Dramatic Pastoral. With the Overture in Score, Songs, Dialogues, Duettos and Dance tunes, as performed at the Theatre Royal, Covent Garden.

FIRST EDITION. *London,* 1761.

BRITANNIA. A Masque, as it is perform'd at the Theatre Royal in Drury Lane.

FIRST EDITION. *London, Printed for I. Walsh, circa* 1760.

2 works in 1 vol., 4to. *Half calf.* £2 10s

1767 A.D. [148] ARNOLD (John). The Compleat Psalmodist; or the Organist's, Parish-Clerk's and Psalm-Singer's Companion.

The Fifth Edition, corrected, with large additions.

8vo. *Old calf.*

London, Printed by Robert Brown, 1761. £2 2s

ON PORTUGUESE DANCING.

1761 A.D. [149] PANTEZZE (Julio Severin). Methodo, ou explicaçam para aprender com perfeiçâo a dancar as Contradanças, dada à luz, e offerecido aos dignissimos Senhores Assignantes da Casa da Assemblea do Bairro Alto.

With an interesting diagram to nearly every page.

16mo. *Wrappers. Lisbon,* 1761. £2 2s

1762 A.D. [150] SOLER (Antonio). Llave de la Modulacion y Antiguedades de la Musica, en que se trata del fundamento necessario para saber modular: Theorica y Practica para el mas claro conocimiento de qualquier especie de Figuras, desde el tiempo de Juan de Muris, hasta hoy con algunos Canones Enigmaticos, y sus resoluciones.

With 28 pages containing music.

Royal 8vo. *Half boards.*

Madrid, Joachin Ibarra, 1762. £6 6s

Palau's *Manual*, Vol. VI, p. 527. Catalogue of Early Books on Music in Library of Congress, p. 257.

Mr. J. B. Trend, in Grove's *Dictionary of Music*, writes: "Fr. Antonio Soler (b. Olot, Catalonia; d. Escurial, 1783), Spanish composer, was a pupil of the *Escolania* at Montserrat; he became *maestro de capilla* at Lérida and then a monk in the Escurial, where he played the organ and performed and wrote chamber music for the Infante D. Gabriel de Bourbon. His quartets (org. and str.) remain in MS. His interesting collection of harpsichord music, showing the influence of Domenico Scarlatti and popular Spanish rhythms, was printed in London.

"Soler also composed music for plays and interludes by Caldéron and other

(Continued over)

SOLER (ANTONIO)—*continued.*

Spanish dramatists of the 17th century, which were performed in the following century by monks and seminarists. He published a theoretical text-book, *Llave de modulacion y antiguedades de la musica*, Madrid, 1762, and wrote a quantity of church music, both a *cappella* and with organ and strings."

1763 A.D. [150A] SERRE (Jean Ad.). OBSERVATIONS SUR LES PRINCIPES DE L'HARMONIE, occasionnées par quelques écrits modernes sur ce sujet, & particulièrement par l'article fondamental de M. d'Alembert dans l'Encyclopédie, le Traité de Théorie musicale de M. Tartini, et le Guide Harmonique de M. Geminiani.

8vo. *Half vellum. Geneva,* 1763. £1 1S

Eitner, IX. Catalogue of Early Books on Music in the Library of Congress, p. 252.

ON THE GUITAR.

1764 A.D. [151] SOTOS (Andres de). ARTE PARA APRENDER CON FACILIDAD, y sin maestro, a templar y tañer rasgado la guitarra, de cinco órdenes o cuerdas; y tambien la de cuatro ó seis ordenes, llamadas Guitarra Española, Bandurria y Vandola, y tambien el Tiple. *With woodcuts.*

Small 8vo. *Half bound.*

(*Madrid*), *Lopez y Cia* (1764). £10 10S

Not in Salva, Heredia, Hirsch, Wotquenne, Weckerlin, British Museum or Library of Congress. Eitner, VIII, 211. Palau's *Manual*, VI, p. 539.

1765 A.D. [152] BACH (John Christian). FOUR SONATAS AND TWO DUETTS FOR THE PIANOFORTE OR HARPSICHORD WITH ACCOMPANIMENTS. Op. XV. (together with the Violin accompaniment).

2 vols., folio. *Old calf gilt.*

London, John Welcker, ca. 1765. £5 5S

Eitner, I, 266. (The British Museum does not possess the violin accompaniment).

1767 A.D. (Circa) [152A] ARNE (Dr. M.). The Overture, Songs and Duetts in the Opera of Artaxerxes, as set to Musick by Dr. Arne, properly dispos'd for the Voice and Harpsichord.

Oblong folio. *Unbound.*

London, Printed for John Johnson (*c.* 1767). 12s 6d

1769 A.D. [153] PEDROSO (Manoel de Moraes). Compendio Musico, ou arte abbreviada, em que se contèm as regras mais necessarias da cantoria, acompanhamento, e contraponto.

Second Edition. *With musical notation.*

4to. *Half bound.*

Porto, Ant. Alv. Ribeiro Guimaraens, 1769. £2 10s

Eitner VII, 350, and the Catalogue of Early Books on Music in the Library of Congress do not mention this edition. No copy in the Catalogue of Printed Music in the British Museum.

1770 A.D. (Circa) [153A] VENTO (Mathias). Six Canzonets Humbly Dedicated to Miss Sophia Pigot.

Oblong 8vo. *Boards.*

London, Welcker. N.D. (*Circa* 1770). £1 1s

According to Grove's *Dictionary of Music*, third edition, Mathias Vento, an Italian musician, was born in Naples about 1736 and died in London in 1776. He came to England at the suggestion of Giardini about 1763 and composed a number of operas. His collection of "Lessons" for the harpsichord and similar pieces were very numerous and he also composed vocal duets and solo songs.

1772 A.D. [154] [VERISSIMO DOS MARTYRES.] DIRECTORIO SACRO DAS ECCLESIASTICAS CEREMONIAS DA BENÇAO, e procissâo das Candeias: da solemne imposiçâo das Cinzas: da Bençâo e Procissâo dos Ramos; e de todos os officios da Semana Santa, ate Terça feira de Pascoa *inclusive,* extrahido do Director Ecclesiastico de Fr. Verissimo dos Martyres com todo o Canto-Chão etc. por Fr. Francisco de Jesus Maria Sarmento.

With much musical notation.

4to. *Calf.*

Lisbon, Regia officina typografica, 1772. £2 10s

No copy of this work in the Catalogue of Early Books on Music in Library of Congress.

1772 A.D. [154A] TANS'UR (William). THE ELEMENTS OF MUSICK DISPLAY'D: or, its grammar, or ground-work made easy: Rudimental, Practical, Philosophical, Historical, and Technical. In five books. Containing:—I. A universal introduction to all the rudiments of musick. . . . II. Of time, in all its various moods. . . . III. The structure of musical instruments. . . . With sacred lessons; songs in parts, and tunes for instruments. IV. The theory of sound . . . with the principles of composition, in all its branches. V. A new musical-dictionary.

With engraved portrait of the author and much musical notation.

8vo. *Calf. London,* 1772. £5 5s

MOREAU'S MASTERPIECE.

THE FINEST OF THE FRENCH ILLUSTRATED BOOKS OF THE EIGHTEENTH CENTURY WITH MUSICAL NOTATION THROUGHOUT.

1773 A.D. [155] LABORDE (B. de). CHOIX DE CHANSONS. Mises en musique par M. de la Borde, Premier valet de Chambre ordinaire du Roi, Gouverneur du Louvre. Ornées d'estampes par J. M. Moreau. Dediées à Madame la Dauphine (Marie-Antoinette).

The engraved text and music by Moria and Mlle. Vendôme, the engraved title with fleuron by Moreau, four frontispieces after Moreau, Le Bonteux, and Le Barbier, engraved by Masquelier and Née, and 100 *magnificent plates after Moreau, Le Barbier, Le Bonteux and Saint Quentin, engraved by Moreau, Masquelier and Née. This copy contains the portrait of Laborde, which is often missing.*

4 vols., royal 8vo. *French crimson morocco extra, large dentelles, g. e., by A. Motte (successor to Trautz Bauzonnet).*

A Paris, chez de Lormel, imprimeur de l'Académie Royale de Musique, 1773.

(SEE ILLUSTRATION, PLATE NO. XXIV.) £450

THE "CHANSONS DE LABORDE" IS THE FINEST AND MOST FAMOUS OF THE BEAUTIFUL ILLUSTRATED FRENCH BOOKS OF THE EIGHTEENTH CENTURY, AND IS THE MOST CHARMING BECAUSE OF THE GRACE AND VARIETY OF THE COSTUMES IN THE PLATES DEPICTING INTERIOR SCENES.

1774-75 A.D. [155A] MARTINI (Giovanni Battista). ESEMPLARE O SIA SAGGIO FONDAMENTALE PRATICO DI CONTRAPPUNTO SOPRA IL CANTO FERMO.

FIRST EDITION. *Bologna,* 1774.

ESEMPLARE O SIA SAGGIO FONDAMENTALE PRATICO DI CONTRAPPUNTO FUGATO. *Bologna,* 1775.

With large folding plate of music and much musical notation throughout.

2 vols. in 1, folio. *Vellum.*

Bologna, 1774-75. £3 3s

In Italy Padre Martini was the living representative of the traditions of the great Roman School.

His work "*Esemplare o sia saggio*" is throughout based on the tonality of the ancient Plain-Song, and the plan of it consists in selecting passages from the great writers of the Roman and Spanish Schools, with a running commentary of great learning and value on the musical treatment of the different compositions.

The *Saggio* is a most important collection of examples from the best masters of the ancient Italian and Spanish schools, and a model of its kind.

1774 A.D. [155B] EXIMENO (Ant.), Soc. Jesus. DELL' ORIGINE E DELLE REGOLE DELLA MUSICA COLLA STORIA DEL SUO PROGRESSO, DECADENZA, E RINNOVAZIONE.

With engraved frontispiece by Brunetti after Catalano, being a portrait of Maria Antonio Valburga di Baviera, to whom the work is dedicated, engraved head-piece illustrations by Brunetti after Arnaudies, and 23 folding plates of music at end.

Folio. *Red morocco, panelled back, g. e.*

Rome, Barbiellini, 1774. £2 2s

Eitner, III, 364 (erroneously mentions 26 plates). Catalogue of Early Books on Music in the Library of Congress, p. 86. Hirsch, 162.

"A book which excited much attention at this time, and fluttered the dove-cotes of the orthodox musicians, was entitled *Dell' origine e delle Regole della*

EXIMENO (ANT.)—*continued.*

Musica, by a learned Spanish Jesuit, D. Antonio Eximeno, who had been long established in Italy. The work was a revolt against the trammels of the strict laws of counterpoint. The author approached Music from the aesthetic side alone, maintaining that its primary intention is to express emotion. The theorists were up in arms, and even the placid temper of Padre Martini gave way." (J. E. Matthew, *The Literature of Music*, 1896.)

1775 A.D. [156] BEMETZRIEDER (Anton). LECCIONES DE CLAVE Y PRINCIPIOS DE HARMONIA. (Translated by D. Benito Bails into Spanish.)

With numerous pages of musical notation; and folding plate illustrating a piano keyboard.

Small 4to. *Vellum.*

Madrid, Joachin Ibarra, 1775. £2 10s

Salva, No. 2498. Palau's *Manual*, Vol. II, p. 155.

This treatise on harmony consists of eleven chapters, the last being a summary of the ten preceding chapters or "lessons," which are dedicated to the Condesa de Fuentes. The author was Director of Mathematics at the Royal Academy of S. Fernando, and a member of the Spanish Academies of History, Natural Science and Arts.

ON PLAIN-SONG.

1776 A.D. [157] MARCOS Y NAVAS (Francisco). ARTE, O COMPENDIO GENERAL DEL CANTO-LLANO, FIGURADO Y ORGANO, EN MÉTODO, fácil, illustrado con algunos documentos ó capitulos muy precisos para el aprovechamiento, y enseñanza.

With large woodcut and much musical notation.

4to. *Vellum.*

Madrid, José Doblado (1776). £5 5s

Eitner, VI, 319. Palau's *Manual*, V, 53. Not in Heredia or Salva, Hirsch or Weckerlin. Catalogue of Early Books on Music in Library of Congress, p. 165, can only quote a later edition.

1777 A.D. [157A] MANCINI (Giambattista). RIFLESSIONI PRATICHE SUL CANTO FIGURATO. Terza Edizione.

With charming cul-de-lampes, and 4 folding plates of music.

Thick paper copy, 8vo. *Red morocco, panelled back, g. e.*

Milan, Galeazzi, 1777. £1 6s

Eitner, VI, 294. Fétis, V, 425. "Le Livre de Mancini est, avec celui de Tosi, ce qu'on a fait de mieux concernant l'art du chant. On y trouve une multitude de bonnes observations pratiques qui décèlent le professeur experimenté, et des renseignements historiques qu'on chercherait vainement ailleurs sur beaucoup de chanteurs distingués."

Grove's *Dictionary of Music*, third edition, writes the following: "Giambattista Mancini, (b. Ascoli 1716, d. Vienna, Jan. 4, 1800), was a celebrated teacher of singing, a pupil of Bernacchi and Padre Martini. He settled in Vienna about 1760 as singing-teacher to the royal princesses. He produced a book on the art of coloratura singing called *Pensieri e riflessioni pratiche sopra il canto figurato* (1774), which was twice translated into French."

ON PLAIN-SONG.

1778 A.D. [158] RAMONEDA (Ignacio). ARTE DE CANTO LLANO EN COMPENDIO BREVE, y methodo muy facil para que los particulares adquieran con brevedad y poco trabajo la intelligencia, y destreza conveniente. *With musical notation.*

4to. *Old vellum.*

Madrid, P. Marin, 1778. £5 5s

Heredia, 4723. Palau's *Manual*, VI, p. 211. Catalogue of Early Books on Music in Library of Congress, p. 225. Not in Hirsch, Weckerlin, Wotquenne. British Museum Catalogue of Printed Music, II, p. 390.

1779 A.D. [159] SOLANO (Francisco Ignacio). Novo Tratado de Musica metrica, e rythmica, o qual ensina a acompanhar no Cravo, Orgâo, ou outro qualquer Instrumento, em que se possâo regular todas as especies, de que se compôe a Harmonia da mesma Musica.

With an engraved plate showing the keyboard of a harpsicord and musical notation in the text.

Small 4to. *Calf, gilt lines on sides, gilt panelled back.*

Lisbon, 1779. £7 10s

Eitner, Vol. IX, p. 199.
Library of Congress Catalogue of Music, p. 256.

ON PLAIN-SONG.

1779 A.D. [160] PEREZ CALDERON (Manuel). Explicacion de solo el canto-llano, para instruccion de los novicios de la provincia de Castilla del Real y Militar Orden de N. Señora de la Merced. A que añade les Cuerdas de Alamire, Gsolreut, Ffaut, y la que particularmente usa la Santa Iglesia de Toledo, llamada por eso, *Cuerda Toledana.* Contiene asimismo todas las Antifonas, Lamentaciones, y Responsorios de los tres dias de Tinieblas. Todo lo que para utilidad comun ha dispuesto y da á luz el P. Fr. Isidro Lopez.

With woodcut of the "Mano Eclesiastica," and much musical notation throughout the text.

4to. *Old vellum.*

Madrid, Ibarra, 1779. £5 5s

Eitner, VII, 366. Catalogue of Early Books on Music in the Library of Congress, p. 207. Not in Hirsch.

The above is typical of the fine printed music of the Spanish master-printer Joachin Ibarra.

1783 A.D. [160A] ADLUNG (Jacob). ANLEITUNG ZUR MUSICALISCHEN GELAHRTHEIT WORINN VON DER THEORIE UND PRAXIS DER ALTEN U. NEUEN MUSIK, von den musikalischen Instrumenten, besonders der Orgel, Nachricht gegeben. Zweyte Auflage, besorgt von Johann Adam Hiller.

With 8 folding plates of music.

8vo. *Half calf. Dresden and Leipzig,* 1783. £1 5s

ON PLAIN-SONG.

1785 A.D. [161] ROMERO DA AVILA (Geronimo). ARTE DE CANTO-LLANO, Y ORGANO, O PROMPTUARIO MUSICO.

With much musical notation throughout.

4to. *Original vellum.*

Madrid, J. Doblado, 1785. £3 10s

Palau's *Manual*, Vol. VI, p. 334. This edition not in Catalogue of Early Books on Music in Library of Congress.

1786 A.D. [162] RIBEIRO DE ALMEIDA Y CAMPOS (Joâo). ELEMENTOS DE MUSICA.

With a large folding plate.

Small 8vo. *Original calf.*

Coimbra, Real Imprensa da Universidade, 1786. £2 10s

Catalogue of Early Books on Music in Library of Congress, p. 230.

1787-1792 A.D. [163] SILVA (Antonio da). (JUDEO-PORTUGUES). THEATRO COMICO PORTUGUEZ, ou Collecção das Operas Portuguezas que se representarão na casa do Theatro publico do Bairro Alto de Lisboa.

4 vols., 12mo. *Old mottled calf.*

Lisbon, 1787-1792. £2 2s

The Operas contained in these volumes are :—

(1) Vida de D. Quixote de la Mancha.
Esopaide, ou Vida de Esopo.
Os Encantos de Medea.
Amfitriao, ou Jupiter, e Alcmena.

(2) Labyrintho de Creta.
Guerras do Alecrim, e Mangerona.
Variedades de Protheo.
Precipicio de Faetonte.

(3) Filinto.
Encantos de Circe.
Semiramis.
Encantos de Merlim.

(4) Adolonimo em Sydonia.
A Ninfa Siringa.
Novos Encantos de Amor.
Adriano em Syria.

1787 A.D. [163A] MOZART (Leopold). GRÜNDLICHE VIOLINSCHULE, Dritte vermehrte Auflage.

With engraved frontispiece, three full-page engraved plates, large folding table of music and much musical notation.

4to. *Boards. Augsburg*, 1787. £2 15s

The author was W. A. Mozart's father and teacher.

1788 A.D. (Circa) [163B] MOZART (W. A.). DON JUAN ODER DER STEINERNE GAST, KOMISCHE OPER IN ZWEY AUFZÜGEN. Mit unterlegtem deutschen Texte nebst sämmtlichen von dem Komponisten später eingelegten Stücken. In Partitur.

FIRST EDITION. 2 vols., oblong folio. *Boards.*

Leipzig, Breitkopf & Härtel, N.D. (*Circa* 1788). £8 8s

1789 A.D. [164] PAIXAO RIBEIRO (Manoel da, a Portuguese Instrumentalist). NOVA ARTE DE VIOLA; que ensina a tocalla com fundamento sem mestre, divida em duas partes, huma especulativa, e outra practica; obra util a toda qualidade de Pessoas: e muito principalmente as que seguem a vida litteraria, e ainda as senhores.

With eight folding plates, some showing minuets and ballads for music.

Two parts in 1 vol., small 4to. *Calf, gilt back.*
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Eitner, Vol. VII, p. 293. Library of Congress Catalogue of Music, p. 203. One of the last works in which the old method of ciphering was used. British Museum Catalogue of Printed Music, II, p. 239.

1790 A.D. (Circa) [165] MUNTZBERGER (Joseph, 1769-1844). Composer and Singer. AUTOGRAPH MUSICAL MANUSCRIPT.

The Manuscript bears the following autograph inscription: "Air Basq, Pas redoublé, Dediée à Mr. Wallis John Grieve, officier des gards du cors de S. M. Britanique, composée par J. Müntzberger, Musicien de la chapelle du Roi, I^me^ Basse du Théatre Royal de L'opera Comique."

Comprising 12 pp., oblong folio.
N.D. (*Circa*) 1790. £1 10s

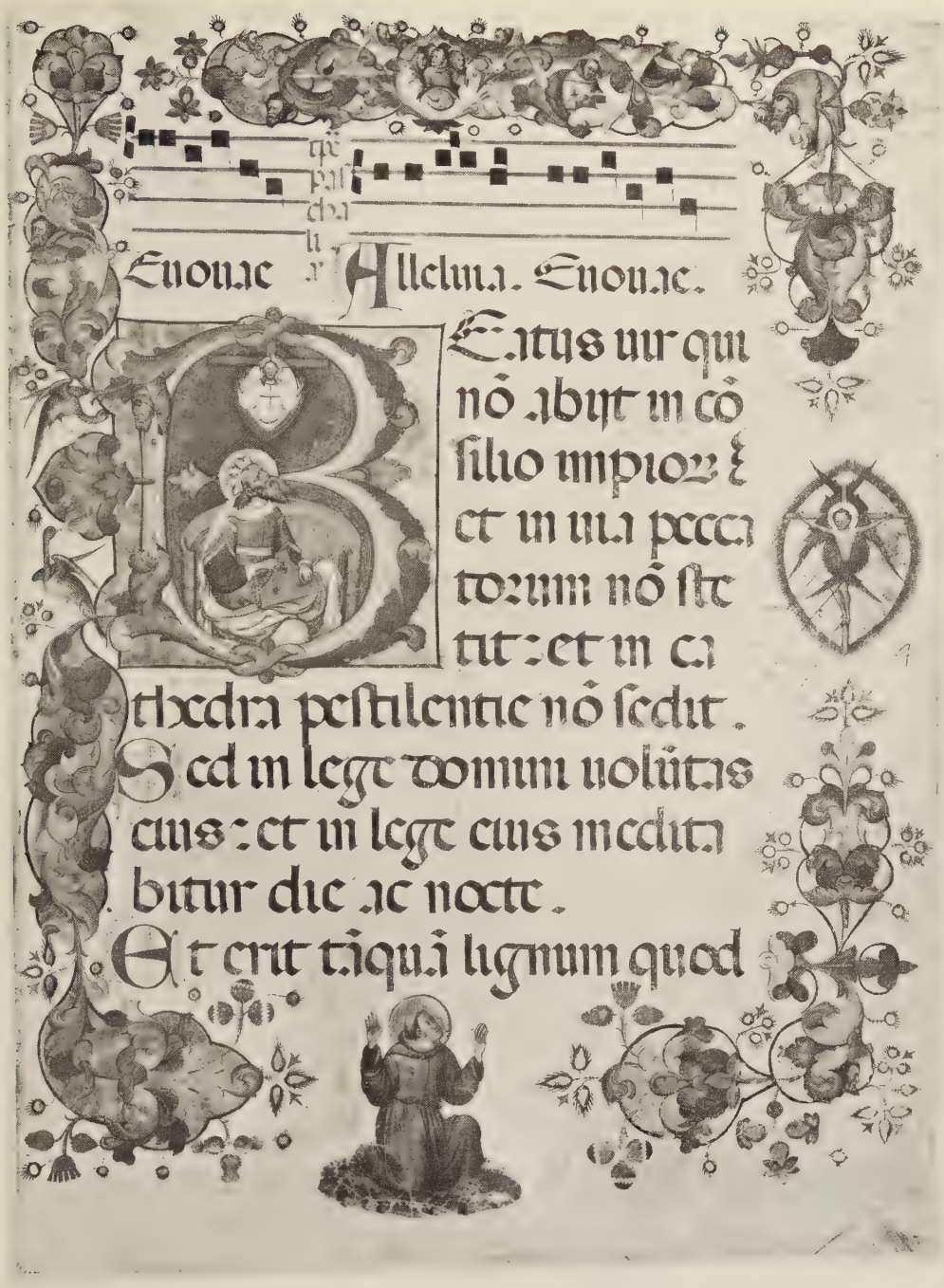
1797 A.D. [166] WESLEY (Charles, 1757-1834). Musician, eldest son of Charles Wesley, the divine). AUTOGRAPH MUSICAL MANUSCRIPT signed (initials), being "Part of Caractacus, set to Musick, Dec: '91 by C. W."

77 pp., oblong 4to. 1791. £15 15s

From Dr. Cummings' collection.

An interesting unpublished musical manuscript, inscribed to the Earl of Uxbridge, with the following inscription on fly-leaf:—

"Vincent Novello, Craven Hill Cottage, Bayswater. This curious and interesting composition (in Mr. Charles Wesley's own hand-writing) was kindly presented to me by my esteemed friend, Mr. Thomas Hawkins, the literary editor of 'The Psalmist,' Sep^r^ 29^th^ 1848."


Euouae Alleluia. Euouae.
Beatus uir qui
nō abiit in cō
silio impiorū &
et in uia pecca
torum nō stet
tit: et in ca
thedra pestilentie nō sedit.
Sed in lege domini uoluntas
eius: et in lege eius medita
bitur die ac nocte.
Et erit tanquā lignum quod

KING DAVID PLAYING THE PSALTERY.
A miniature (greatly reduced) illuminated in gold and colours from an Italian Antiphonal
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See Item No. 287.

KING DAVID WITH HIS PSALTERY.
A miniature illuminated in gold and colours.
(Padua, ca. 1500).
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1791 A.D. [167] OLIVEIRA SOUSA (Joseph de). NOVUM DIRECTORIUM CHORI NOVO ORDINE CONTEXTUM AD USUM BASILICAE S. ECCLESIAE LISBONENSIS ET OMNIUM ECCLESIARUM LUSITANO IMPERIO SUBJECTARUM, CONTINENS OMNIA OFFICIA.

Printed in red and black, with much musical notation.

4to. *Half bound.*

Lisbon, F. L. Ameno, 1791. £3 3s

Not in Catalogue of Early Books on Music in Library of Congress.

1792 A.D. [168] CIMAROSA (Domenico). "IL MATRIMONIO SEGRETTO." Recitativi al Cembalo e per "il Conte," "Paolino," "Carolina," "Fidalma," "Geronimo," e "Elisetta."

Manuscript scores to Cimarosa's most famous opera.

Oblong 4to. N.P. *Ca.* 1792. £5 5s

On the invitation of Leopold II, he succeeded Salieri as court *Kapellmeister*, and it was in Vienna that he composed his most celebrated work "Il matrimonio segreto" (1792); a masterpiece of its kind, which at the time roused an extraordinary enthusiasm, and is the only work by which Cimarosa is at present known. So great was the effect of its first performance, that at the end the Emperor had supper served to all concerned, and then commanded a repetition of the whole. In 1793 Cimarosa returned to Naples, where he was received with every kind of homage and distinction. "Il matrimonio segreto" was performed fifty-seven times running, and he was appointed *Kapellmeister* to the King, and teacher to the princesses.

His real talent lay in comedy—in his sparkling wit and unfailing good-humour. His invention was inexhaustible in the representation of that overflowing and yet half liveliness, that merry teasing loquacity which is the distinguishing feature of genuine Italian "*buffo*," his chief strength lies in the vocal parts, but the orchestra is delicately and effectively handled, and his ensembles are masterpieces, with a vein of humour which is undoubtedly akin to that of Mozart.

1795 A.D. [169] ANGELO (Franchi). L'IDOMENEO, scena lirica per musica da rappresentarsi nel reggio Teatro di S. Carlo.

12mo. *Wrappers. Lisbon,* 1795. 5s

1799 A.D. [170] STEIBELT (Daniel, 1764-1823). German Composer and Pianist. AUTOGRAPH MUSICAL MANUSCRIPT SIGNED.

1 page, folio. N.D.

An "Ouverture par Mr. Sallieri arrangé pour le Forté Piano, avec acompagnement de Violin et Violoncello."

Also a Signed Receipt acknowledging the payment of £26 5s. for the copyright of three Sonatas composed by him. Dated 29th June, 1799. Together £2 2s

Steibelt was a composer of great brilliancy and originality.

1799 A.D. [170A] SABBATINI (Luigi Ant.). LA VERA IDEA DELLE MUSICALI NUMERICHE SEGNATURE DIRETTA AL GIOVANI STUDIOSO DELL' ARMONIA.

With much Musical Notation.

Small folio. *Half morocco, gilt panelled back, g. e.* *Venice, Sebastian Valle,* 1799. 18s

Not in the Catalogue of Early Books on Music in the Library of Congress.

Grove's *Dictionary of Music*, Third Edition, writes as follows : "Luigi Antonio Sabbatini (b. Albano Laziale, near Rome, 1732; d. Padua, Jan. 29, 1809) was educated at Bologna in the Franciscan Monastery of minori conventuali, where he studied music under Padre G. B. Martini.

"Sabbatini was elected one of the eight members of the music section of the Accademia Italiana in May 1807. In 1887 a bust of Sabbatini was placed in the Piazza Feoli, Albano; this tribute to his memory was due to Signor Cesare de Sanctis, also an Albano musician."

1800 A.D. [171] SAMMLUNG VON MELODIEN ZUM VOLLSTAENDIGEM GESANGBUCH FUER FREIMAURER.

The Original Manuscript, Words and Music, of the Masonic Songs of Germany. Divided into 7 parts, and comprised on 272 pages.

Oblong 4to. *Original wrappers. Circa* 1800. £10 10s

The First Edition of the "*Vollstaendiges Gesangbuch fur Freimaurer*" appeared in 1801-2, but no edition thereof contained any notes.

On the title-page is the name of D(ietrich) Bremer (Count of Bremer), who was Hannoverian Minister of State (1757-1836).

1800 A.D. (Circa) [172] CALLCOTT (John Wall, 1766-1821). Composer of many popular glees, etc. ORIGINAL AUTOGRAPH MUSICAL MANUSCRIPT SIGNED.

Consisting of 26½ pp., oblong folio.

N.D. (*Circa* 1800). £5 5s

A Song, "Resound ye Hills," full score, with orchestral accompaniment.

1800 A.D. (Circa) [173] WESLEY (Charles, 1757-1834). Musician, eldest son of Charles Wesley, the divine. AUTOGRAPH MUSICAL MANUSCRIPT WITH WORDS IN THE HAND OF CHARLES WESLEY, of an Anthem commencing "Almighty God, who hast given thine only son."

Comprising twelve line on 1 page, 4to.

N.D. (*Circa* 1800). £1 1s

An interesting Musical Manuscript with words, entirely in the autograph of Charles Wesley.

FROM THE EMPRESS JOSEPHINE'S LIBRARY.

1801 A.D. (Circa) [174] PAER (F.). CAMILLA, eine Oper in 3 Akten mit Deutsch und Italienischem Texte in Klavierauszug übertragen von C. Cannabich.

The engraved score on 189 *pages.*

Oblong 4to. Boards.

Bonn, N. Simrock (Circa) 1801. £25

Presentation copy from Napoleon's *maître de chapelle* to the Empress Josephine, bearing the following words in his autograph: "*Hommage à Sa Majesté l'Impératrice par son très humble et très obéissant serviteur, l'Auteur.*"

Paer composed the Bridal March for the wedding of Napoleon with Josephine (April 2, 1810). "*Camilla*," according to Grove's *Dictionary*, "was the most celebrated of the operas, which he composed for the national Theatre (Vienna), and indeed his best work."

"In 1806 Paër accompanied Napoleon to Warsaw and Posen, and in 1807 was formally installed as his *maître de chapelle*, and took up his abode in Paris. He

(Continued over)

PAER (F.)—*continued.*

composed the *Bridal March* for the Wedding of Napoleon with Josephine (Apr. 2, 1810). In 1812 he succeeded Spontini at the Italian Opera, to which he remained attached until 1827, in spite of many changes and disputes and of the pecuniary embarrassments which beset the theatre. He and Rossini were temporarily associated from 1824-26.

"As a man Paër was not beloved; self-interest and egotism, servility to his superiors, and petty intrigues against his professional brethren, being faults commonly attributed to him. But as a composer he is one of the most important representatives of the Italian operatic school at the close of the 18th century."

1803 A.D. [175] CARAVITA (José). ELOGIO QUE EM CELEBRIDADE DOS FELICISSMOS DIAS DE SUA ALTEZA REAL O PRINCIPE REGENTE NOSSO SENHOR SE HA DE CANTAR NO REAL THEATRO DE S. CARLOS NO DIA 13 de Maio de 1803.

12mo. *Wrappers. Lisbon,* 1803. 5s

1804 A.D. [176] LODI (Francisco Antonio). L'ARGENIDE O SIA IL RITORNO DI SERSE. Dramma serio per musica da rappresentarsi nel regio Teatro di S. Carlo in occasione di solennizzare il felicissimo giorno natalizio di sua altessa reale il serenissimo signore D. Giovanni nostro signore Principe Regente di Portogallo, alli 13 Maggio 1804.

12mo. *Wrappers. Lisbon,* 1804. 5s

1806 A.D. [177] VARELLA (Domingos de S. José). COMPENDIO DE MUSICA, theorica, e pratica, que contem breve instrucçâo para tirar musica, liçoens de accompanhamento em orgâo, cravo, guitarra, ou qualquer outro instrumento, em que se póde obter regular harmonia. Medidas para dividir os braços das violas, guitarras, &c. e para a canaria do Orgâo.

With five large folding plates of engraved music at end.

Small 4to. *Calf, gilt.* Porto, 1806. £5 5s

1806 A.D. [178] MAURICIO (José). METHODO DE MUSICA, escrito e offerecido a Sua Alteza Real o Principe Regente Nosso Senhor por José Mauricio, Lente Proprietario da Cadeira de Musica da Universidade, de Mestre da Real Capella da mesma e Mestre da Capella da Cathedral de Coimbra.

With engraved plates of music.

4to. *Original wrappers. Coimbra,* 1806. £1 5s

Eitner, Vol. VI, p. 394.

Mauricio was born in Coimbra 19th March, 1752, and died 12th September, 1815.

1806 A.D. [179] BUSBY (Thomas). A COMPLETE DICTIONARY OF MUSIC to which is prefixed, a familiar introduction to the first principles of that science.

8vo. *Paper boards. London,* 1806. 6s

1806 A.D. [180] FIORAVANTI (Valentino). IMENE TRIONFANTE, Cantata in due atti di Giuseppe Caravita per i fausti Sponsali del Baron de Manique do intendente con l'Eccma Signora D. Maria da Gloria da Cunha.

12mo. *Wrappers. Lisbon,* 1806. 5s

1818 A.D. (Circa) [181] WEBER (Charles Maria von, 1786-1826). Famous German Musician. AUTOGRAPH MANUSCRIPT, being "CRITICAL NOTES ON GERMAN ORCHESTRAS, ETC."

2 pp., 4to. N.D. (*Circa* 1810). £8 10s

Long and particularly interesting critical notes on the state of orchestral and other music in the towns of Dresden and Munich; the conditions under which performances were held; etc., etc.

AN EXCELLENT BIOGRAPHICAL LEXICON FOR DAILY USE.

1811-1849 A.D. [182] BIOGRAPHIE UNIVERSELLE, ancienne et moderne, ou histoire, par ordre alphabétique, de la vie publique et privée de tous les hommes qui se sont fait remarquer par leurs écrits, leurs actions, leurs talents, leurs vertus ou leurs crimes.

82 vols., 8vo. *Half calf, gilt ornamental panelled backs.*

Paris, 1811-1849. £10 10s

Containing many biographies of noted musicians.

1812 A.D. (Circa) [183] WEBER (Charles Maria von, 1786-1826). Famous German Musician. "DIVERTIMENTO ASSAI FACILE PER LA CHITARRA ED IL PIANOFORTE COMPOSTO DA CARLO MARIA DI WEBER."

MUSICAL MANUSCRIPT with Autograph Title, Directions and Signature.

15 pages, folio. N.D. (*Circa* 1812). £42

1813 A.D. [184] CALLCOTT (John Wall, 1766-1821). Composer. ORIGINAL AUTOGRAPH MUSICAL MANUSCRIPT, being a portion of Anthem "EVERY WORD OF GOD IS PURE."

With note of authentication signed by his son, W. H. Callcott.

Consisting of 2 lines on 1 page, oblong folio.

Dated January 28th, 1813. £1 1s

1814 A.D. [185] MAURER (Fr.). NEUE AUSWAHL VON MAURER-GESAENGEN mit Melodien vorzüglicher Componisten, gesamlet und herausgegeben von Fr. Maurer.

Printed volume of *Masonic Songs, with Words and Music.*

Oblong 4to. Boards. *Berlin,* 1814. £3 10s

This book belonged in 1818 to the Masonic Lodge at Wesel.

1819 A.D. [186] BISHOP (Sir H. R., 1786-1855). Famous English Musician. AUTOGRAPH MUSICAL MANUSCRIPT SIGNED of a Song and Duet entitled "PEACE BE AROUND THEE."

Comprising together 6 pp., small folio.

27th October, 1819. £5 5s

The original autograph manuscript of the musical score with words of a song and duet entitled "Peace be around thee," entirely in Bishop's autograph, and both being signed and dated by him.

1820 A.D. [187] COSTA (Rodrigo Ferreira da). PRINCIPIOS DE MUSICA ou exposiçâo methodica das doutrinas de sua composiçâo e execuçâo.

With fifteen folding engraved plates of music.

2 vols. *Old half calf.*

Lisbon, 1820-1824. £2 2s

A FINE MUSICAL MANUSCRIPT.

1820 A.D. (Circa) [188] SPONTINI, (Gaspardo Luigi Pacifico 1778-1851). Italian Musician. THE COMPLETE AUTOGRAPH SCORE for Chorus and Full Orchestra of his "CHORUS OF CYCLOPES."

With various alterations and corrections. *Preserved in a portfolio lettered on side.*

Comprising 22 pages, folio.

N.D. (*Circa* 1820). £25

A rare and very fine musical manuscript by this famous musician.

1823 A.D. [189] BISHOP (Sir H. R., 1786-1855). Famous English Musician. AUTOGRAPH MUSICAL MS. SIGNED of his Famous Romantic Opera "CORTEZ; OR THE CONQUEST OF MEXICO." The Complete Score, in Three Acts. Performed at the Theatre Royal, Covent Garden, 5th Nov., 1823.

Containing some 350 pp., small oblong folio. *Bound in old half morocco.* 1823.

(SEE ILLUSTRATION, PLATE NO. XXV.) £28

An important Bishop manuscript, the whole being in his autograph, and the music entirely composed by him. In addition to his signature on the title-page, he signs his name several times throughout.

1823 A.D. [190] MOSCHELES (Ignaz). CONCERTO (E DUR) Op. 64. Original Autograph Musical Manuscript Signed and Dated on 158 pages.

4to. *Half board.* (*Bath*), 1823. £25

A very important original musical manuscript, at the beginning the words in translation, "*Begun* 18*th March* 1823 *in Bath, Moscheles.*"

1825 A.D. (Circa) [191] DONIZETTI (Gaetano, 1798-1848). Italian Musical Composer. AUTOGRAPH MUSICAL MANUSCRIPT of some 76 Bars of Music on 1 page, 4to.

N.D. (*Circa* 1825). £4 10S

1825 A.D. [192] BUSBY (Thomas). CONCERT ROOM AND ORCHESTRAL ANECDOTES OF MUSIC AND MUSICIANS, ANCIENT AND MODERN.

With engraved frontispiece (folding) and engraved portraits and folding plates, being facsimiles of celebrated composers.

3 vols., small 8vo. *Half morocco, t. e. g.*

London, 1825. £2 10s

1826 A.D. [193] ROSSINI. SEMIRAMIS; Tragedia em Musica de Rosini para se representar pela Companhia Italiana no R. Theatro de S. Joâo, do Porto em 27 de janeiro de 1826 dedicada a Illma e Ex. Snra. D. Maria Thereza Horan de Saldanha.

12mo. *Wrappers.*

Oporto, Imprensa do Gandra, 1826. 5s

1827 A.D. (Circa) [194] ROSSINI (Giacchino, A., 1792-1868). Famous Italian Composer. AUTOGRAPH MUSICAL MANUSCRIPT of the Introduction to the Duet of the Third Act of his Opera "MOISE," with the Words.

With autograph authentication in the hand of Troupenas, the editor of Rossini's composition.

3 pp., oblong folio. N.D. (*Circa* 1827). £18 18s

1827 A.D. [195] MERCADANTE (Xavier). DIDO ABANDONADA: Drama serio para se representar no Real Theatro de S. Carlos.

12mo. *Wrappers. Lisbon, Bulhões,* 1827. 5s

1829 A.D. (Circa) [196] MENDELSSOHN - BARTHOLDY (Felix, 1809-1847). Famous Composer. MUSICAL MANUSCRIPT of a Choral Composition by Mendelssohn, entitled "WER NUR DEN LIEBEN GOTT," for Choir and Orchestra.

18 pp., folio. N.D. (*Circa* 1829).

(SEE ILLUSTRATION, PLATE NO. XXVI.) £125

A musical manuscript in splendid condition, and believed to be unpublished. The cover bears a note by Charles Neate, stating that the manuscript was a gift to himself from his friend the Author, in July, 1829.

1830-1868 A.D. [197] MOSCHELES (Ignaz, 1794-1870). Famous German Pianist and Musical Composer. AN EXTREMELY INTERESTING COLLECTION OF SEVENTEEN MUSICAL MANUSCRIPTS entirely in the Hand of Moscheles, and each one Signed by him.

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3 pages, folio. 1833.

"*Variations Brilliantes sur la Marche de Preciosa Par. I. Moscheles et F. Mendelssohn-Bartholdy.*"

14 pages, folio. Entirely in the hand of Moscheles.

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35 pages, folio. 1858.
"*Sonate Symphonique.*" 48 pages, folio.
Two Manuscripts entitled "*Recollections of Denmark.*"
Together 68 pages, folio. May and August, 1830.
"*Canon Alla Tarantella.*"
14 pages, folio. London, September, 1866.
"*Schnellschritt.*"
8 pages, folio. Southsea, August, 1866.
"*Adagio Patetico und Allegretto Grazioso.*"
25 pages, folio. August, 1867.
Two Manuscripts entitled "*The Pianoforte Student Duets.*"
Together 11 pages, folio. 1867 and 1868.
"*Diora's Klage.*"
7 pages, folio. 6th April, 1855.
"*Grossvater Janz.*"
6 pages, folio. Southsea, September, 1866.

1830 A.D. [198] RIES (Ferdinand, 1784-1838). German Pianist and Musical Composer. AUTOGRAPH MUSICAL MANUSCRIPT SIGNED of his Polonaise of the Opera "THE ROBBER'S BRIDE," arranged as a Rondo for the Pianoforte.

7 pp., folio. *Frankfort,* 1830. £12 12s

An interesting musical manuscript, signed and dated by Ries, and with particulars in his autograph at the commencement.

1830 A.D. (Circa) [199] HALEVY (Jacques François F., 1799-1862). Famous French Musical Composer.

AUTOGRAPH MUSICAL MANUSCRIPT OF A SONG WITH WORDS, "LA ROMANCE DES ROMANETS."

5½ pp., folio. N.D. (*Circa* 1830). £12 10s

1830 A.D. (Circa) [200] MOSCHELES (Ignaz, 1794-1870). German Musical Composer and Pianist.

AUTOGRAPH MUSICAL MANUSCRIPT SIGNED.

Consisting of some 25 lines on 4 pp., folio.

N.D. (*Circa* 1830). £4 4s

A very fine musical manuscript, being the full score of Moscheles' setting to "A War Song, translated from the Greek by T. Campbell." The music and words are entirely written out and signed by Moscheles.

1831 A.D. [201] ASIOLI (Bonifacio). PRINCIPIOS ELEMENTARES DE MUSICA ADOPTADOS NO CONSERVATORIO DE MILANO. Para o ensino dos principiantes. Traduzido do Italiano em Portuguez.

With four folding engraved tables of music at end.

8vo. *Original wrappers. Lisbon,* 1831. £1 5s

Grove's *Dictionary of Music*, third edition, writes the following: "Bonifacio Asioli (b. Correggio, Aug. 30, 1769, d. there, May 18, 1832), theorist and composer. At the age of ten he went to study at Parma under Morigi. After a journey to Venice, where he enjoyed his first public success, he was made *maestro di cappella* at his native town. By eighteen he had composed 5 masses, 24 pieces for the church and the theatre, and a number of instrumental pieces. In 1787 he changed his residence to Turin, where he remained 9 years, composing 5 cantatas and instrumental music. In 1796 he accompanied the Duchess Gherardini to Venice, and remained there till 1799, when he removed to Milan, where in 1808 he was appointed censor to the newly established Conservatorio. He came to London, 1800, and spent a year there. In 1810 he went to Paris in the service of the Empress Marie Louise, returning to Correggio on the fall of the empire.

"Besides his compositions he published a book of *Principi elementari di musica* (1809, etc.), (of which we offer herewith a Portuguese translation), which went through seven editions, and was translated into French, English, German and Dutch."

1831 A.D. [202] LACHNER (Franz, 1803-1890). Composer. Friend of Schubert.

AUTOGRAPH MUSICAL MANUSCRIPT SIGNED OF A SONG "THE DANCE IN THE CEMETERY."

2 pp., 8vo. *Vienna, 8th September,* 1831. 12s 6d

1833 A.D. [203] MOSCHELES (Ignaz, 1794-1870). Famous German Pianist and Musical Composer.

AUTOGRAPH MUSICAL MANUSCRIPT SIGNED.

Contained on 1 page, oblong 8vo. *6th January,* 1833. £1 10s

An interesting musical piece by this famous musician, inscribed by him: "Written for Miss Dance. I. Moscheles, Jan. 6, 1833."

1835 A.D. (Circa) [204] LOEWE (Carl, 1796-1869). Composer. "Mein Herz, ich will dich fragen."

AUTOGRAPH MUSICAL MANUSCRIPT SIGNED.

4½ pp., oblong folio. N.D. (*Circa* 1835). £15 15s

1835 A.D. (Circa) [205] SERVAIS (Adrien François, 1807-1866). Famous Cellist.

AUTOGRAPH MUSICAL MANUSCRIPT.

2 pages, folio. N.D. (*Circa* 1835). 12s 6d

Being the Introduction and the beginning of a "Theme" for Cello and Pianoforte.

The Manuscript is slightly damaged.

1838-50 A.D. (Circa) [206] MOSCHELES (Ignaz).

ORIGINAL MUSICAL MANUSCRIPTS of 19 Songs set to music by Moscheles and three original compositions, contained in an album.

4to. *Half bound.* (*London?, Circa* 1838-1850). £25

A very important original manuscript.

1840 A.D. (Circa) [207] BALFE (Michael William).

AUTOGRAPH MUSICAL MANUSCRIPT OF A SONG "SERENATA," WITH THE WORDS.

2 pp., folio. N.D. (*Circa* 1840). £5 5s

An interesting musical piece from the pen of one of the best-known British composers.

It bears an autograph inscription "Balfe to his friend Barham Livius."

1840 A.D. (Circa). [208] MARX (Adolf Bernhard, 1799-1866). German Musical Composer.

17 pp., folio. N.D. (*Circa* 1840). £2 10s

A valuable Manuscript score for a Choir with instrumentation from the Composer's Oratorio "Abraham."

MUSICAL MANUSCRIPT.

1841 A.D. [209] LINDPAINTNER (Peter Joseph Von, 1791-1856). Famous German Musician.

AUTOGRAPH MUSICAL MANUSCRIPT SIGNED (WITH WORDS) ENTIRELY IN THE HAND OF LINDPAINTNER, OF A LULLABY SONG BY MANFRED ENTITLED (Trans.) "GOOD NIGHT."

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Stuttgart, 2nd January, 1841. £3 10s

Lindpaintner has indorsed it—

(Trans.) :—"Set to music for one voice with piano accompaniment."

The song, which is a very beautiful one, comprises three verses; the following is a prose translation of the first verse :—

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"Good night and dream sweetly of the roses, your sisters which will bloom to-morrow as they did yesterday in the earthly paradise." Etc.

1841 A.D. [210] MOSCHELES (Ignaz, 1794-1870). German Musical Composer.

AUTOGRAPH MUSICAL MANUSCRIPT SIGNED OF A GLEE, "SHE WOULD NEVER HAVE THAT MAN FOR A HUSBAND," FROM "REMINISCENCES OF A DOVER MAIL."

1 full page, 4to. *March,* 1841. £1 1s

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1842 A.D. [211] CRAMER (Johann Baptist, 1771-1858) Famous German Musician.

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3 pp., oblong folio. *21st July,* 1842. £7 10s

1842 A.D. [212] THALBERG (Sigismund, 1812-1871). Famous Swiss Composer and Pianist.

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2 pp., folio.

Dated Liverpool, 28th September, 1842. £4 10s

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1842 A.D. [213] OLIPHANT (T.). CATALOGUE OF THE MANUSCRIPT MUSIC IN THE BRITISH MUSEUM.

8vo. *Full scored calf.*

London, Printed by Order of the Trustees, 1842. 10s 6d

1844 A.D. [214] GADE (Niels Wilhelm).

AUTOGRAPH MUSICAL MANUSCRIPT SIGNED (IN GERMAN) OF A SONG ENTITLED (Trans.) "MORNING DEVOTIONS."

1 page, 4to. 1844. £4 10s

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1845 A.D. (Circa) [215] LISZT (Franz, 1811-1886).

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2 pp., folio. N.D. (*Circa* 1845). £1 12s

1846 A.D. [216] BALFE (Michael William, 1808-1870). Musical Composer.

"SAVE ME, O GOD." AUTOGRAPH WORDS AND MUSIC SIGNED.

27 pp., folio. *Paris,* 1846. £3 10s

1846 A.D. [217] HAUPTMANN (Moritz, 1792-1868). German Composer and Eminent Theorist.

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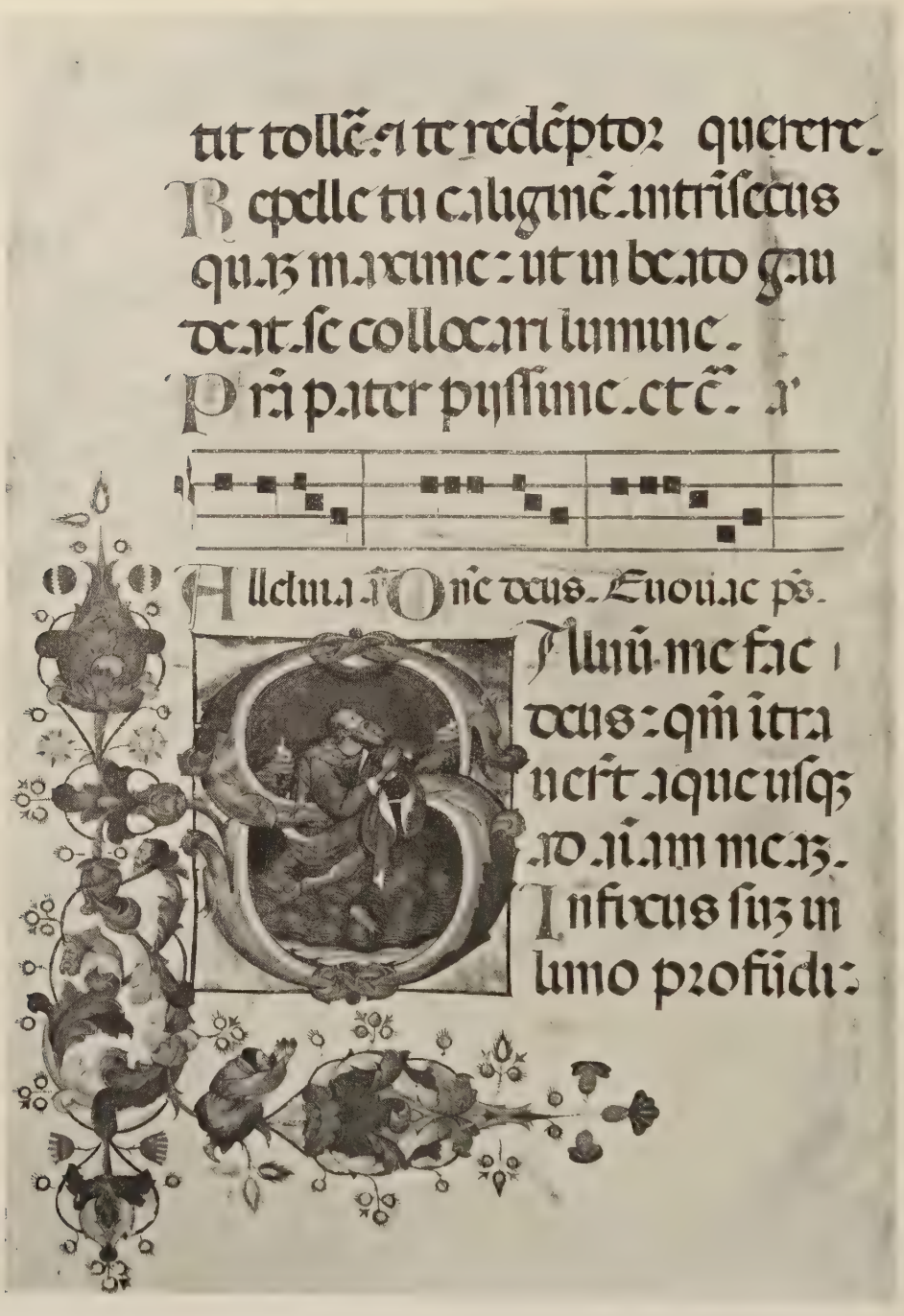
tut tollē: a te redēptor: querere.
R epelle tu caligīē. mtriſecus
quaz maxime: ut in beato gau
deat. te collocari lumine.
P rā pater pyſſime. et cē. a'
Alleluia. Oīe deus. Euouae ps.
Fluū me fac
deus: qm itra
uerūt aque uſqz
ad aiam meaz.
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limo profūdi:

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AUTOGRAPH MUSICAL MANUSCRIPT SIGNED OF A SONG, "LE JARDIN DU COEUR," WITH WORDS.

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1847 A.D. [219] STRAUSS (Johann, 1804-1849). Musical Composer.

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1850 A.D. (Circa) [223] FRANCK (César, 1822-1890). Well-known Musical Composer.

MUSICAL QUOTATION, BEING TEN BARS FROM "HULDA," WITH WORDS.

Contained on 1 page, oblong 8vo.

N.D. (*Circa* 1850). £10 10s

Musical Manuscripts of this great composer are of very great rarity, and this is especially interesting.

1850 A.D. (Circa) [224] BEXFIELD (William R., 1824-1853). Organist and Composer. Wrote the Oratorio " Israel Restored."

AUTOGRAPH MUSICAL MS. SIGNED " HUDDERSFIELD PRIZE GLEE FOR 4 VOICES, THE DEATH OF HECTOR, THE WORDS FROM POPE'S ' HOMER'S ILIAD.' "

16 pp., folio. N.D. (*Circa* 1850). £3 3s

A most interesting original musical manuscript of this brilliant composer who died at the early age of 29 years. Specimens of his work are seldom found.

1851 A.D. [224A] TAMBERLIK (Enrico, 1820-1889). Singer.

AUTOGRAPH LETTER SIGNED to M. Marie Escudier.

2 pp., 8vo. *4th Oct.*, 1851. With envelope. 15s

" Je vous remercie infiniment de la peine que vous vous donnez pour moi, mais je ne puis pas accepter aucun engagement, sans m'exposer à des resultats bien désagréables.

" Vous avez assez de talent, et vous êtes trop honnête pour compendre bien facilement que je ne puis pas, et que je ne dois pas le faire à présent." Etc.

AUTOGRAPH MUSICAL MS.

1852 A.D. [225] BLUMENTHAL (Jacques, 1829-1908). German Musical Composer.

AUTOGRAPH MUSICAL MANUSCRIPT WITH WORDS OF THE SONG " SLEEP ON."

Consisting of some 112 bars on 4 pp., oblong 4to. *In paper wrappers.*

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Autograph musical MS. of the Slumber Song, written by Barry Cornwall (B. W. Procter) :—

" Sleep on! sleep on! the world is vain;
All grief: all sin: all sin and pain." Etc.

1853 A.D. [226] SALAMAN (Charles K., 1814-1901). Musician and Author.

AUTOGRAPH MUSICAL MANUSCRIPT SIGNED ENTITLED "ROMANCE POUR LE PIANO."

3½ pp., oblong 4to. *London, 7th July,* 1853. £5 5s

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Salaman was one of the best of modern English composers, and as a song writer one of the most refined and original of his period. Certain of his lyrical compositions are not matched for taste, skill or melody, in the anthology of any nation in Europe; many are unequalled for beauty of melody, fine sympathy with the feeling of the poet, and warmth of musical imagery.

1853 A.D. [227] CASTILHO (Antonio Feliciano de). ESTREIAS POETICO-MUSICAES PARA O ANNO 1853. With music to each of the twelve poems.

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1857 A.D. (Circa) [229] BALFE (Michael William, 1808-1870). Musical Composer.

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1860 A.D. (Circa) [230] VERDI (Giuseppe, 1813-1901). The famous Composer.

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AUTOGRAPH MANUSCRIPT BEING THE WORDS AND MUSIC OF A SONG ENTITLED "DU LIEBLICHES THAL" ("O LOVELY VALLEY").

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1863 A.D. [232] CLAYTON (Ellen Creathorne). QUEENS OF SONGS, being memoirs of some of the most celebrated female vocalists who have appeared on the Lyric Stage, from the earliest days of opera to the present time. To which is added a chronological list of all the Operas that have been performed in Europe.

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A UNIQUE AUTOGRAPHED COLLECTION OF POPULAR SONGS ENTITLED "LA GARIBALDI," composed by Arditi and presented by him to Garibaldi. (a) Three lines and signature in the Autograph of Garibaldi on title-page. (b) On fly-leaf, a Signed Photograph of Arditi surrounded by numerous short pieces of music and Autograph Notes in his hand, including three lines of dedication and his signature. (c) An Original Water-colour Sketch in caricature, representing Arditi in ballet costume carrying a quiver full of arrows, inscribed "Arditi—Stella—Bacio—Luigi on the production of a new opera, H. M. T."

The Collection comprises 18 songs in all. *Bound in half morocco.* Folio. *Circa* 1864. £12 12s

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Arditi's contribution, which was added in London, 1866, consists of his signed photograph and dedicatory note surrounded by some 25 short pieces of music each of several bars and many with words, also several autograph notes, including mention of Garibaldi's name, and his own signature thrice repeated.

The very clever water-colour caricature measures about $1\frac{1}{2}$ by $4\frac{3}{4}$ inches, and is a good portrait of the musician.

1866 A.D. [234] CAMPO (Estanislao del). FAUSTO. Impresiones del gaucho Anastasio el Pollo en la representacion de esta opera.

Small folio. *Wrappers. Buenos Aires,* 1866. 10s 6d

This publication was done for the benefit of the military hospitals.

1868 A.D. [235] HANDEL (G. F.). FAC-SIMILE OF THE AUTOGRAPH SCORE OF MESSIAH, an Oratorio composed in the year 1741. Executed in photo-lithography from the original.

Oblong 4to. *Original cloth. London,* 1868. £1 5s

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1870 A.D. [236] VASCONCELLOS (Joaquim de). Os MUSICOS PORTUGUEZES. Biographia-Bibliographia.

2 vols., 8vo. *Half levant morocco, t. e. g.*

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1871 A.D. [237] JONES (J. Sidney). Musical Composer.

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Consisting of some 49 pp., 4to.

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The manuscript, which is very clearly written, is entirely in the musician's hand, and bears on the front page the following autograph presentation inscription:

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1874 A.D. [238] OFFENBACH (Jacques, 1819-1880). The Famous German Composer.

AUTOGRAPH MUSICAL MANUSCRIPT SIGNED.

1 page, large 4to. *16th December,* 1874. £10 10s

A very nice specimen of a musical manuscript in the hand of this famous composer of comic operas.

1874 A.D. [239] ENGEL (Carl). A DESCRIPTIVE CATALOGUE OF THE MUSICAL INSTRUMENTS IN THE SOUTH KENSINGTON MUSEUM. Preceded by an Essay on the History of Musical Instruments.

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1880-9 A.D. [240] GROVE (George). A DICTIONARY OF MUSIC AND MUSICIANS (A.D. 1450—1889), by eminent writers, English and Foreign.

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1883-91 A.D. [241] HILL (Arthur George). THE ORGAN CASES AND ORGANS OF THE MIDDLE AGES AND RENAISSANCE.

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Royal 8vo. *Cloth, t. e. g London,* 1884. £2 15s

"The great experience which the author had, as a dealer, renders his opinion valuable."

1885 A.D. [243] HANDEL (G. F.). Das Autograph des Oratoriums "Jeptha."

Facsimile of the Autograph Score of this composition engraved on 268 pp.

Oblong 4to. *Original boards. Hamburg,* 1885. £1 10s

1886 A.D. [244] WEALE (W. H. J.). Historical Music Loan Exhibition, Albert Hall, London, 1885.

A descriptive Catalogue of rare Manuscripts and Printed Books, chiefly Liturgical, exhibited by: Her Majesty Queen Victoria; the Universities of Cambridge, Cracow, and Oxford, the National Hungarian Museum, Buda-Pest; the Archbishop of Mechlin; the Earl of Ashburnham, Earl Spencer, W. H. Cummings, A. H. Littleton, J. E. Matthew, etc.

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4to. *Half leather, t. e. g. London,* 1886. £4 4s

1886 A.D. [245] SARASATE (Martin M., 1844-1908). The Spanish Composer.

Autograph Musical Quotation Signed of Five Bars of Music.

1 page, oblong 8vo. *London, 13 June,* 1886. £2 10s

1886 A.D. [246] SAINT-SAENS (Camille, 1835-1921). The French Composer.

AUTOGRAPH MUSICAL QUOTATION SIGNED FROM "TROISIEME SYMPHONIE."

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1888 A.D. [248] HIPKINS (A. J.). MUSICAL INSTRUMENTS, Historic, Rare, and Unique. With Introduction and Descriptive Notes.

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3 pp., small folio. N.D. (*Circa* 1890). £3 3s

An interesting manuscript, being the full score of Parry's setting to Sir Walter Scott's verses entitled *Proud Maisie.* Both words and music and a number of corrections are entirely in the musician's hand, and he has signed the manuscript both at the commencement and the end.

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Royal 8vo. *Cloth. London,* 1892. £1 1s

1895 A.D. (Circa) [252] COLERIDGE-TAYLOR (Samuel, born 1875). Famous Musician. Composed "Hiawatha" and other works.

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(see illustration, plate no. xxvii.) £63

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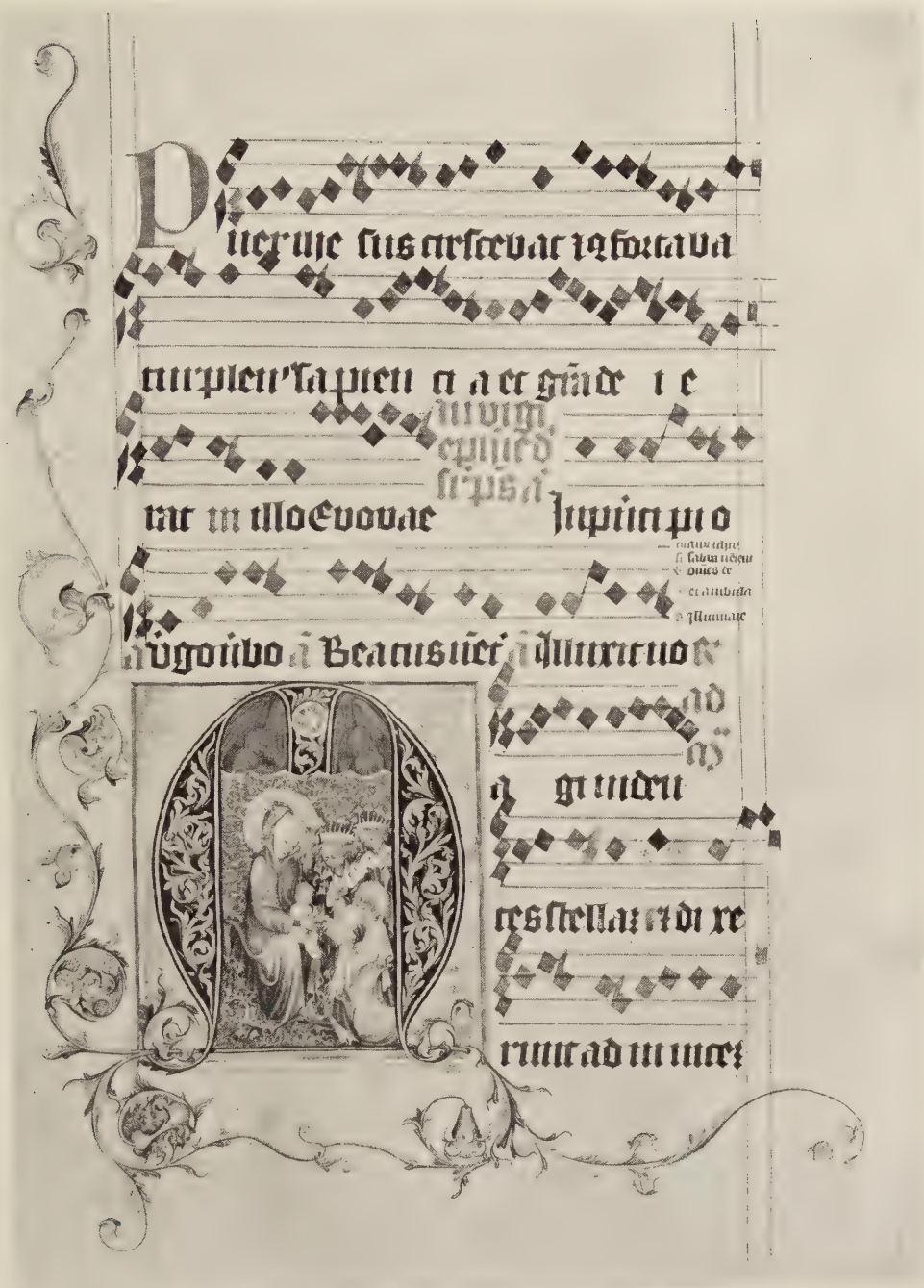

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---

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The two miniatures form a very large initial "B" beautifully illuminated in gold and colours on vellum on a background of burnished gold.

(Measuring 12 by 12 inches.)

(*Italy, early XVth Century.*)

(SEE ILLUSTRATION, PLATE XXVIII.) £750

[287] King David seated playing the psaltery *within the lower half of a large and beautifully painted initial "B"* (measuring 6 by 7 inches) *with foliate decoration in red, yellow, green and blue, on a burnished gold ground. In the upper half of this initial is a half-length figure of Jesus showing the stigmata within a mandorla. The left-hand upright of the initial is supported by two finely-drawn figures of monks. A very fine leafy border in pink, blue, red and green on a ground of burnished gold introduces beautifully-painted pictures and groups of monks and old men, an old bearded man crouching down reading a scroll, birds, etc., and in the lower margin a large and finely-painted figure of St. Francis receiving the stigmata. The whole is contained on a beautifully decorated leaf on vellum, in very fine condition from an Italian Choir Book. With Musical Notation on four lines.*

(The whole page measuring 22 by 16½ inches.)

(*Italy, XVth Century.*)

(SEE ILLUSTRATION, PLATE NO. XXIX.) £450

[288] KING DAVID seated on a marble terrace with balustrade against which lies his psaltery; a bird at his feet. In the background a white marble temple partially ruined, and a delightful landscape in the distance.

A very charming miniature on vellum of the Paduan School; the head is finely drawn and the hair, dress, and architectural details richly touched with gold.

(Measuring 6 by 4½ inches.)

(*Padua, circa* 1500.)

(SEE ILLUSTRATION, PLATE NO. XXX.) £275

An important miniature from the Holford Sale, No. 23.

[289] ANTIPHONAL LEAF.

Beautifully written leaf on vellum from an antiphonal with musical notation, with a large initial "A" showing Jesus sitting in glory, illuminated in gold and colours, on a background of burnished gold. (Measuring 7 by 6 inches.) *A very fine leafy border in colours on a ground of burnished and patterned gold introducing beautifully painted pictures of a bear, a crocodile, a gryphon, a swallow, a peasant shooting birds and several other figures of monks, etc.*

(The whole page measuring 22 by 16 inches.)

(*Austria, XVth Century.*)

(SEE ILLUSTRATION, PLATE NO. XXXI.) £250

[290] ANTIPHONAL LEAF.

Beautifully written leaf on vellum from an antiphonal with musical notation on four lines. With a large initial "S" illuminated in gold and colours representing David in the depth praying to Heaven. (Measuring 5 by 6 inches.) *At the side and bottom of the leaf is a magnificent border illuminated in gold and colours on a ground of burnished gold introducing beautifully painted pictures of monks, together with a finely-painted picture of a monk praying.*

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(SEE ILLUSTRATION, PLATE NO. XXXII.) £175

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(The whole page measuring 15¾ by 22½ inches.)

(*Austria, XVth Century.*)

(SEE ILLUSTRATION, PLATE NO. XXXIII.) £150

[292] ANTIPHONAL LEAF.

Beautifully written leaf on vellum from an antiphonal with musical notation on four lines. With a large initial "A" illuminated in gold and colours showing the disciples of Jesus looking up to Heaven. (Measuring 7 by 6½ inches.) *At top, side and bottom of the leaf is a delightful border of flowers, butterflies, berries and a dragon-fly in gold and colours. In true Flemish style.*

(The whole page measuring 12½ by 14 inches.)

(*Ghent or Bruges, circa* 1475.)

(SEE ILLUSTRATION, PLATE NO. XXXIV.) £120

[293] ANTIPHONAL LEAF.

Beautifully written leaf on vellum from an antiphonal with musical notation, with a large historiated initial "N" showing St. Stephen holding some stones in his left hand, illuminated in gold and colours, on a burnished and patterned gold background. (Measuring 4½ by 4¾ inches.)

(The whole page measuring 15¾ by 22½ inches.)

(*Austria, XVth Century.*) £85

[294] ANTIPHONAL LEAF.

Beautifully written leaf on vellum from an antiphonal with musical notation, with a large historiated initial " D " showing the lapidation of Jesus, illuminated in gold and colours, on a burnished gold background. (Measuring 4½ by 4¼ inches.)

(The whole page measuring 15¾ by 22½ inches.)

(*Austria, XVth Century.*) £75

[295] ANTIPHONAL LEAF.

Beautifully written leaf on vellum from an antiphonal with musical notation, with a large historiated initial " O " showing the Massacre of the Innocents, illuminated in gold and colours, on a background of burnished gold. (Measuring 4¾ by 4⅝ inches.)

(The whole page measuring 15¾ by 22½ inches.)

(*Austria, XVth Century.*) £75

[296] ANTIPHONAL LEAF.

Beautifully written leaf on vellum from an antiphonal with musical notation, with a large historiated initial " N " showing the Magdalen being consoled by Jesus, illuminated in gold and colours, on a background of burnished gold. (Measuring 4⅝ by 4½ inches.)

(The whole page measuring 15¾ by 22½ inches.)

(*Austria, XVth Century.*) £75

[297] ANTIPHONAL LEAF.

Beautifully written leaf on vellum from an antiphonal with musical notation, with a large historiated initial " D " showing the flagellation of Jesus, illuminated in gold and colours, on a burnished gold background. (Measuring 4½ by 4¼ inches.)

(The whole page measuring 15¾ by 22½ inches.)

(*Austria, XVth Century.*) £75

[298] ANTIPHONAL MANUSCRIPT LEAF *on vellum, with music notes written on four lines showing a large historiated initial representing King David playing the harp, illuminated in gold and colours. Below David as a youth ready to sling the stone at Goliath in full armour. With illuminated border in gold and colours.* (Measuring 12½ by 9 inches.)

(*England, XIVth Century.*)

(SEE ILLUSTRATION, PLATE NO. XXXV.) £65

The page was written and illuminated in England in the XIVth Century. It was formerly in the possession of John Ruskin.

[299] ANTIPHONAL LEAF.

Beautifully written leaf on vellum from an antiphonal with musical notation, with a large historiated initial " E " showing a man dressed in pink and blue robes, illuminated in gold and colours, on a burnished and patterned gold background. (Measuring 4¾ by 4½ inches.)

(The whole page measuring 15¾ by 22½ inches.)

(*Austria, XVth Century.*) £63

[300] ANTIPHONAL LEAF.

Beautifully written leaf on vellum from an antiphonal with musical notation, with a large historiated initial " O " showing King David kneeling in prayer, and God in the figure of a man looking down on him, illuminated in gold and colours, on a burnished and patterned gold background. (Measuring 4¾ by 4¾ inches.)

(The whole page measuring 15¾ by 22½ inches.)

(*Austria, XVth Century.*) £63

[301] ANTIPHONAL LEAF.

Beautifully written leaf on vellum from an antiphonal with musical notation, with a large historiated initial " D " showing a High Priest receiving a gold cup from his servants, illuminated in gold and colours, on a burnished gold background. (Measuring 4½ by 4⅝ inches.)

(The whole page measuring 15¾ by 22½ inches.)

(*Austria, XVth Century.*) £63

[302] ANTIPHONAL LEAF.

Beautifully written leaf on vellum from an antiphonal with musical notation, with a large historiated initial " T " showing an old man lying on his death-bed blessing a rabbit which is being presented to him by a young man who is kneeling, illuminated in gold and colours, on a burnished and patterned gold background. (Measuring 5 by 4¾ inches.)

(The whole page measuring 15¾ by 22½ inches.)

(*Austria, XVth Century.*) £63

[303] ANTIPHONAL LEAF.

Beautifully written leaf on vellum from an antiphonal with musical notation, with a large historiated initial " L " showing a saint wearing a green and blue robe writing in a book, illuminated in gold and colours. (Measuring 4¾ by 4⅝ inches.)

(The whole page measuring 15¾ by 22½ inches.)

(*Austria, XVth Century.*) £60

[304] KING DAVID playing the psaltery, *within an historiated initial " O " on vellum, illuminated in gold and colours from an antiphonal* (Measuring 5 by 6 inches.)

(*Italy, XIVth Century.*)

(SEE ILLUSTRATION, PLATE NO. XXXVI.) £52 10s

[305] ANTIPHONAL LEAF.

Beautifully written leaf on vellum from an antiphonal with musical notation, with a large historiated initial " O' " showing Noah looking out of the Ark at the dove which is flying towards him with an olive branch in its beak, illuminated in gold and colours, on a burnished and patterned gold background. (Measuring 4⅞ by 4⅝ inches.)

(The whole page measuring 15¾ by 22½ inches.)

(*Austria, XVth Century.*) £52 10s

KING DAVID AND DAVID AND GOLIATH.
English Antiphonal Leaf (greatly reduced) illuminated in gold and colours.
(England, 14th century).
See Item No. 298.

KING DAVID PLAYING THE PSALTERY.
Miniature illuminated in gold and colours.
(Italy, 16th century).
See Item No. 304.

[306] INDIAN MINIATURE *illuminated in gold and colours, showing a man seated playing the viña or native lute to the Sikh Guru Ramdas (died 1574). The Guru is seated outside a pavilion, on an elaborate carpet, beside a river. With illuminated floral borders* (7½ by 4⅞ inches).

India, XVIIth Century.

(SEE ILLUSTRATION, PLATE NO. XXXVII.) £31 10s

[307] A SAINT PLAYING THE PSALTERY, by the side of a Dominican monk *within a large historiated initial "B" on vellum, illuminated in gold and pink, lake, red and blue, on a ground of blue and burnished gold. In the upper half of the initial is a half-length figure of Jesus holding a book with a blue cover.* (Slightly worn.) (Measuring 6 by 4½ inches.)

(*Italy, XVth Century.*) £15 15s

[308] ANTIPHONAL LEAF.

Beautifully written leaf on vellum from an antiphonal with musical notation, with an historiated initial illuminated in pink, blue, red and green.

(The whole page measuring 16 by 22½ inches.)

(*Italy, XVth Century.*) 10s 6d

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[309] ARNE (Dr. Thomas Augustine, 1710-1778).

Half-length portrait in oval; powdered hair, fur-edged coat, frill and ruffles, holding piece of music in left hand.

Mezzotint by W. Humphrey after R. Dunkarton.

Size 15 by 10 inches. 1778.

£3 17s 6d

Musical composer. Musical Doc. of Oxford. Produced numerous light operas and incidental music.

[310] ARNE (Dr. Thos. Augustine).

Another portrait. Within oval, half-length portrait, powdered hair, fur-edged coat, frill and ruffles, holding piece of music in left hand.

Mezzotint by W. Humphrey after R. Dunkarton.

Size 15 by 11 inches, with margins.

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"SWEET SOUNDS."

Full-length portrait, standing, hands clasped in front, roll of music under left arm.

Original water-colour drawing, afterwards published in *Vanity Fair.*

By L. WARD (SPY). September 27, 1873.

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Musician; conductor at Kärntnerthor Theatre, Vienna, 1832-5, and at San Carlo and Fondo theatres, Naples, 1825-35, conducted series of Italian comic operas at Lyceum, 1836; conductor of English Operas, Drury Lane.

[312] BILLINGTON (Mrs., at St. Cecilia, 1768-1819).

Full-length portrait, standing, hands holding open book of music before her, above her a cherub about to place a wreath upon her head, to right, cherubs singing, clouds in background.

Mezzotint by J. WARD after SIR J. REYNOLDS.

Size 26 by 16½ inches. With inscription. 1803.

Brilliant Impression.

(SEE ILLUSTRATION, PLATE NO. XXXVIII.) £36

The most celebrated English singer of her time. Her popularity was equally great in England and the Continent.

[313] CATLEY (Anne, 1745-1789).

Half-length portrait, in the character of "Euphrosyne," in large oval, chaplet of leaves on head, low dress, shawl over shoulders, arms folded, landscape in distance to left. Verse under.

Mezzotint by DUNKARTON after LAWRENSON.

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Vocalist. Sang at Vauxhall, 1762. Pupil of Charles Macklin, extremely popular at Dublin, 1762-70, and in London, 1770-84.

[314] CLIVE (Catherine, 1711-1785).

When Miss Raftor; nearly whole-length portrait, seated, full face, holding music book on knee, four lines below.

Mezzotint by A. VAN HAECKEN after J. VAN HAECKEN.

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Actress, a favourite of Handel's; sang in Handel's "Samson," 1742.

[315] CORELLI (Arcangelo, 1653-1713).

Full half-length portrait, standing, looking to right and holding music in left hand.

Mezzotint by I. SMITH after H. HOWARD.

Size 12¾ by 9¾ inches. £1 15s

Italian musician and composer, founder of the violin school.

[316] COSTA (Sir Michael, 1810-1884).

"ORCHESTRATION."

Nearly full-length portrait, seated at organ, left hand holding open music book, baton in right hand.

Original drawing for "Vanity Fair" Cartoons.

By C. LYALL. July 6, 1872.

Size 7 by 12 inches. £8 8s

Composer for Italian Theatres; employed at Kings Theatre reforming the orchestra, 1832, and producing four ballets and two operas, 1831-44; director of Music at Covent Garden Theatre from 1846; conductor of the Philharmonic Concerts, 1847-54; the festivals at Birmingham, 1849-79; and Leeds, 1874-80; and Handel Festivals, 1857-77.

[317] FITZGERALD (Lord Gerald). "A WANDERING MINSTREL."

Full-length portrait, seated.

Original water-colour drawing afterwards published in *Vanity Fair*.

By L. WARD (SPY). May 19, 1883.

Size 12 by 7¼ inches. £2 2s

[318] GOW (Neil, 1727-1807).

Nearly whole-length portrait to right, seated, in plaid breeches and stockings, playing violin.

Mezzotint by W. SAY after H. RAEBURN.

Size 17¾ by 14 inches, with large margins. 1815.

(SEE ILLUSTRATION, PLATE NO. XXXIX.) £21

Scottish violinist and composer.

[319] ——— Ditto. Another Impression printed in colours. £20

PORTRAITS OF MUSICIANS—*continued.*

[320] HANDEL (Georg Fred, 1685-1759).

Three-quarter length portrait, seated, wig, embroidered coat, paper in left hand, which rests on table to right.

Very fine mezzotint by J. FABER after HUDSON.

Size 13¾ by 9 inches, with margins. 1748.

Brilliant impression. Very rare. £16 16s

[321] LULLY (Jean Baptiste, 1633-1687).

Half-length portrait, in oval, resting on tablet, long curled wig, robe, lace at neck and sleeves, holding roll of music in right hand.

Fine line engraving by J. L. ROULLET after P. MIGNARD.

Size 20 by 13 inches, with margins. *C.* 1700.

Fine impression. £7 7s

French Musical Composer; patronised by Louis XIV; friend of Molière, composed music for his plays.

[322] MORRIS (Charles, 1745-1838).

Half-length portrait, to left.

Mezzotint by T. HODGETTS after A. J. OLIVER.

Size 11 by 9¼ inches. 1808. £1 10s

Song writer.

[323] RIEM (Wilhelm Friedrich, 1779-1837).

Half-length portrait, holding roll of music in left hand.

Lithograph by R. SUHRLANDT.

Size 10¼ by 9 inches, with margins. 18s 6d

German Organist and Composer. Organist of the Cathedral and director of the Singing School, Bremen, 1822.

PORTRAITS OF MUSICIANS—*continued.*

[324] SCHLINDLER (Madam).

Half-length portrait in oval, lace cap, black mantle, hands in muff.

Mezzotint by J. R. SMITH after SIR JOSHUA REYNOLDS.

Size 15 by 11 inches, with margins. 1777. £27 10s

A famous singer, born in Germany, appeared on the English stage with Rauzzini in 1774.

[325] WESLEY (Samuel, 1766-1837).

Full-length portrait, a youth, standing, scoring music with right hand, behind to right an arm-chair, above it an organ.

Mezzotint by W. DICKINSON after I. RUSSELL.

Size 18¼ by 13⅞ inches, with inscription margin. 1778.

£7 7s

Younger son of Rev. Charles Wesley; his genius for music developed at an early age; a prolific composer.

[326] WINTER (Peter, 1754-1825).

Half-length portrait, looking to right.

Mezzotint by WILLIAM SAY after WILLIAM OWEN.

Size 13¼ by 10¾ inches, with narrow margins. 1805.

£1 10s

Maestro di Cappella to the Elector of Bavaria and composer to the King's Theatre, Haymarket.

AUTOGRAPH LETTERS OF MUSICIANS

[327] BANTOCK (Granville, born 1868). Famous English Composer and Conductor.

AUTOGRAPH MUSICAL QUOTATION SIGNED FROM "AN EASTERN LOVE SONG."

Comprising 3 Bars on 1 page, oblong 8vo.

Also an AUTOGRAPH LETTER SIGNED REFERRING TO THE QUOTATION.

1 full page, 4to.

King's Norton, 21st August, 1908. Together, £2 2s

The musical quotation is the setting of the words :—

"See,—the moon in golden splendour."

In his letter he writes :—

"Here are the few bars of the 'Eastern (not Western) Love Song.' The enclosed photo is non-copyright & you can make what use you like of it." Etc.

[327A] BARRETT (W. A.). Celebrated Writer on Music, Vicar Choral of St. Paul's Cathedral, and Musical Critic of the "Morning Post" from 1869 till his death in 1891.

"CLAY PIPE AND 'BACCO BOX." The original Manuscript of the Song, together with the Music, in the Autograph of W. A. Barrett.

Together 3 pages, 4to. £2 2s

[328] BARTLEMAN (James, 1769-1821). Principal Bass Singer at the Concerts of Ancient Music.

AUTOGRAPH LETTER SIGNED TO MR. BIRCHALL, MUSIC PUBLISHER.

1 page, 4to. N.D. (*Circa* 1817). 18s 6d

As to some corrected proofs he is returning.

Bartleman was one of the benefactors of music. He revived, and created an interest in the music of Henry Purcell by his magnificent performance.

AUTOGRAPH LETTERS—*continued.*

[329] BENEDICT (Sir Julius, 1804-1885). Eminent Composer.

AUTOGRAPH LETTER SIGNED.

2½ pp., 8vo. *London, 26th January,* 1849. £3 10s

On musical matters.

"I hope you have arranged all with the principal vocalists, and should feel greatly obliged if you could inform me whether you have secured any London Instrumental Performers on the occasion. One to a part, viz., one first, one second Violin, Hill as Tenor, and a first rate Double Bass like Howell would be enough in the stringed Instruments, and would materially contribute to the success of the Performance. I do not know whether you can furnish efficient Wind and Brass Performers. At any rate, they ought to be drilled *well* previously. I hope to be at Manchester on Sunday night, 4th of February, so that I could superintend a rehearsal of the *Band alone* on Monday morning before the one fixed for the same evening." Etc.

[330] BERLIOZ (Hector, 1803-1869). The Famous French Composer.

AUTOGRAPH LETTER SIGNED TO THE CONDUCTOR OF THE COURT ORCHESTRA IN DARMSTADT, LOUIS SCHLOSSER.

4 pp., 8vo. *January 28th,* 1844. £10 10s

An interesting letter, chiefly on musical matters.

"Last month I gave my first concert at the Conservatoire and I am arranging for another one next week in a hall which you do not know. For the latter I have written a new Overture, a scene with choir and two more pieces. I have my usual orchestra, but I am nevertheless anxious as we have to go through the whole programme in one single rehearsal.

"Oh, if only I could find in Paris the same patience and attention of which the Darmstadt artists gave me so many proofs . . . we would work better and would achieve marvellous results.

"For the first concert we had two rehearsals and everything went with an inspiring liveliness."

Mention is made of the well-known Music Publisher Richaud and of Mlle. Recio of the Opéra Comique who has added over half a page in her own hand to the above letter.

AUTOGRAPH LETTERS—*continued.*

BERLIOZ (HECTOR)—*continued.*

[331] ——— AUTOGRAPH LETTER SIGNED TO MADAME SPONTINI, WIFE OF THE COMPOSER.

3 pages, 8vo. *Baden-Baden.* £10 10s

Concerning his concerts at Baden, and referring to Spontini's overture to the "Vestal," Beethoven, Meyerbeer, etc.

". . . Personne ne pourrait comprendre la suppression de l'ouverture de la Vestale.

"Vous êtes dans une grande erreur si vous croyez qu'il puisse y avoir dans les concertes qui j'organise à Bade des morceaux *pour les banquettes*. Le public qui y assiste est attentif et très intelligente. Tous mes programmes jusqu' ici ont été terminés par des ouvertures chef-d'œuvre. L'an dernier c'était celle de Leonore de Beethoven l'année précédente c'était celle d'Obéron; une autre fois ce fut celle de Freyschutz. Il n'y a pas la plus d'inconvenient pour les maitres que lorsqu' on les place ainsi à la fin des concertes du conservatiore de Paris. L'ouverture de la Vestale splendidement executée sera donc aussi religieusement écoutée. Si j'ai mis du commencement de la seconde partie l'ouverture de Meyerbeer c'est qu'elle est d'une longueur immense et qu'il eut été imprudent de faire entendre (et pour la 1re fois) un aussi long morceau à un public déjà fatigué de musique." Etc.

[332] ——— AUTOGRAPH LETTER SIGNED TO "MON CHER COLLABORATEUR."

2 pp., 8vo. *23rd June.* N.Y. £7 10s

An interesting letter referring to his work.

(Trans.) :—"Here is the first act. I have made a transcript of it so you may keep this copy . . . before anything else, I want to write at least the second act. Can you not promise me this for next month, for instance? It appears to me that I would write the first part of my score with much more assurance if I had before my eyes the words of the second. I should then be sure not to introduce too soon certain ideas which should be held in reserve for the more important scenes and of which I have no idea now." Etc.

AUTOGRAPH LETTERS—*continued.*

BERLIOZ (HECTOR)—*continued.*

[333] ——— AUTOGRAPH LETTER SIGNED TO LACROIX.

2 pp., 8vo. *Vienne.* N.D. £5 5s

Describing his journey to Vienne.

"Je suis arrivé il y a deux heures et je vous écris *aussitôt* pour que ma lettre puisse partir demain matin pendant que je dormirai. J'ai passé une journée très pénible : à 4 h : ce matin les douleurs d'entrailles sont revenues : à une heure en chemin de fer elles sont parties et j'ai eu en revanche deux crises de toux qui ont épouvanté mes voisins de wagon. C'était affreux. Enfin tout s'est dissipé et je suis en ce moment assez tranquille avec mes nièces et mon beau frère." Etc.

[334] ——— AUTOGRAPH LETTER SIGNED TO M. CORNELIUS.

1 page, 8vo. *Paris.* N.D. £2 2s

Mentioning his "L'arrivée à Sais" about which he had written to Liszt.

"Je vous en prie écrivez moi sans retard où en est votre traduction de L'arrivée à Sais. J'ai absolument besoin de ma partition et vous m'avez dit que huit jours vous suffiraient pour ce travail. Or voilà un mois que j'ai quitté Weimar, j'ai écrit deux fois à Liszt à ce sujet et je n'ai pas reçu de réponse." Etc.

[335] ——— AUTOGRAPH LETTER SIGNED.

1 page, 12mo. N.D. £1 1s

Making an appointment.

[336] BERNACCHI (Antonio, 1690-1756). One of the Greatest Singers of his time.

AUTOGRAPH LETTER SIGNED.

1 page, 8vo. 19*th August,* 1749. £3 3s

An interesting letter on musical matters, asking his friend to send one of the motets specially composed for pupils of singing, as he wishes to send them to the nuns of Lucca together with one of his own compositions. Also requesting him to send the dissertation to Naples before Saturday so that the writer may be able to enjoy it.

AUTOGRAPH LETTERS—*continued.*

[337] BISHOP (Sir Henry Rowley, 1786-1855). Composer.

AUTOGRAPH LETTER SIGNED.

1½ pp., 4to. *Brighton, 17th August,* 1831. £3 10s

"I send you some more MS : one of the Songs I have set *twice;* & send you *both* Versions for your choice, or rather, perhaps, for the choice of any friend you may show them to :—the difference is, that one is more simple than the other, but it is not so characteristic & original. I shall continue to send you the rest of the songs immediately." Etc.

[338] ——— AUTOGRAPH LETTER SIGNED TO MR. LONSDALE.

3 pp., 12mo. N.D. £2 2s

"I will give directions to Hedgley for the *Corale* to be sent to me for arrange[t]. I will forward it to you. I have no copy of it here; the only one is in the A. Concert Library. I return the score of *Telmira*, will you be so good as to let Hedgley have it, to use at the Edinburgh Festival.

"I shall be obliged by your sending me by the Bearer a copy of Spohr's 'Last Judgment,' which I particularly want *before 4 o'clock this afternoon.*" Etc.

[339] ——— AUTOGRAPH LETTER (3RD PERSON) TO MESSRS. BIRCHALL.

½ page, 4to. *London, 29th January,* 1823. £1 10s

Offering Messrs. Birchall the copyright of his "Overture to Armide et Renard," the first copyright of which had just expired.

[340] BIZET (Georges, 1838-1875). The famous Composer of "Carmen."

AUTOGRAPH LETTER SIGNED TO A COLLABORATOR.

1 page, 8vo. N.D. £2 10s

An indignant letter referring to a letter the writer has received and which he sent to his correspondent. He asks him, however, not to take any steps before he has seen the new director of the "Bouffes" theatre.

AUTOGRAPH LETTERS—*continued.*

BIZET (GEORGES)—*continued.*

[341] ——— AUTOGRAPH LETTER SIGNED.

2 pp., 8vo. N.D. £2 2s

A letter to a friend informing her that Madame Carvalho will be at the Theatre every day at 4 o'clock.

[342] ——— AUTOGRAPH LETTER SIGNED.

2½ pp., 12mo. N.D. £1 10s

Expressing his regret that he cannot be of service to his correspondent.

[343] BOIELDIEU (François Adrien, 1775-1834). The celebrated French Musical Composer.

AUTOGRAPH LETTER SIGNED TO THE COMPOSER LAMBERT.

4½ pp., 4to. *Hyères, 31st December,* 1831. £2 10s

A lengthy letter, chiefly on the subject of his health and the treatment he is undergoing, also giving an interesting account of the company he keeps at Hyères. He is often with M. and Madame Talleyrand, with a German Prince whose brother is the tutor of the Duc de Reichstadt and with a promising young pianist, M. Talberg. His most intimate friend present at Hyères is M. Théaulon, the author of many plays and a former collaborator with Boieldieu.

[344] BOITO (Arrigo, born 1842). Composer and Poet.

AUTOGRAPH LETTER SIGNED.

1 page, 8vo. N.D. 12s 6d

"J'ai un diné Dimanche, mais ceci ne m'empêchera pas de venir à votre soirée." Etc.

AUTOGRAPH LETTERS—*continued.*

[345] BOTTESINI (Giovanni, 1822-1889). Celebrated Virtuoso on the Double Bass. Composer and Conductor. Composed the Opera "Christopher Columbus."

AUTOGRAPH LETTER SIGNED.

1½ pp., 8vo. *Durham, 12th February,* 1865. £1 1s

Asking his correspondent to do his best for Sig. Ambonetti who has a fine tenor voice and whom he can recommend in every way.

[346] BRAHMS (Johannes, 1833-1897). The Famous Composer.

AUTOGRAPH LETTER SIGNED TO MRS. GROSSER.

3 pp., 8vo. N.D. £8 10s

A charming letter on musical and personal matters.

(Trans.) :—"It would be an easy matter for me as well as for anybody else to get a 'Yes' for you from Kapellmeistre Richter. But I should not like to undertake to collect it afterwards : and I could not even scold him afterwards if he were unable to manage all the charming kind piano-angels!

"It would have been nice if you had come to see me (and Richter!) in M. and incidentally had gone to Vienna.

"I should like to come to B. oftener and longer; but a very unfortunate affair prevents me; alas, you know it and therefore will understand."

[347] ——— AUTOGRAPH LETTER SIGNED TO JULIUS GROSSER.

3 pp., 8vo. *11th November,* 1882. £7 7s

A charming and amiable letter of congratulation on his correspondent's recent marriage, expressing the hope of seeing him in the course of the winter.

[348] ——— AUTOGRAPH LETTER SIGNED (IN GERMAN).

3 pp., 8vo. N.D. £6 10s

On musical matters, etc.

(Trans.) :—"I am not going to be seduced into working up any orchestral music. I have done it once or twice, but regretted it each time, and quickly put it aside."

"Nowadays everything is being re-arranged for something else, so it seems

AUTOGRAPH LETTERS—*continued.*

BRAHMS (JOHANNES)—*continued.*

to me we are writing only muddled things. I don't like to advise you not to do that sort of thing because everyone is doing it. But personally I prefer to keep my 'ear' and distinguish between a piano-piece and an orchestral work, a song and an aria, a quartet and a chorus." Etc.

[349] ——— AUTOGRAPH LETTER SIGNED TO HENSCHEL.

4 pp., 8vo. N.D. £4 10s

On musical matters.

(Trans.): ". . . I suppose it is useless to ask if you will think of taking on the post in Breslau that Schulz is giving up this winter?

"I must thank you too for your kind request for a manuscript. But I must tell you that it would be the first time that I ever let a manuscript go out of my own hands. I like to listen to a new piece once. If it seems to me worth printing I cannot take it away from this orchestra for long, but except for that I would not let it pass into any one else's hands. We can and will however see that you have such new things before any others over there." Etc.

[350] ——— AUTOGRAPH LETTER SIGNED (WITH INITIALS) TO THE SAME.

3 pp., 8vo. N.D. £4 10s

An interesting letter referring to Henschel's proposed concert, and also concerning Brahms' objection to appear at any concerts, either in England or Germany.

(Trans.):—"Probably the most important thing to you is that Richter asked for your address the other day and is expecting an orchestral piece from you—with bass-clarionet! Of course! So just produce it at once or it will be too late. The most important thing for me is that you, at least, ought to give up that silly talk as if I had any special objection to the English concert producers. I am no more opposed to them than to any others; I dislike going to any at all and it is quite comprehensible that I prefer to stop in Germany rather than make up my mind to the journey and an exceedingly restless time over there. You at any rate know how it is and might explain it to people more often. I have quite enough bother about concerts and I object to them as much in Germany as over there. . . .

"I hope your concert will be quite a success. If only I could be incognito and wander about with you!" Etc.

AUTOGRAPH LETTERS—*continued.*

BRAHMS (JOHANNES)—*continued.*

[351] ——— AUTOGRAPH LETTER SIGNED (WITH INITIALS).

2½ pp., 8vo. N.D. £3 15s

Concerning some music which he had received from his correspondent for criticism.

(Trans.) :—" . . . The choruses are probably the best & the rain-song the most charming if the pitch of voices were not so difficult.

" On the whole you ought to go on working very hard. Preludes and Fantasies are so often all that it comes to.

" Then again the technique is not at all good and I don't know whether to advise you to take a course of theory or to recommend you to pay more respect and attention to what you have learnt."

[352] ——— AUTOGRAPH LETTER SIGNED " J. BRAHMS " TO MISS FLORENCE MAY.

2½ pp., 8vo.

(*Vienna, February,* 1889). *With envelope.* £3 10s

Thanking her for the gifts of an original edition of the second volume of Rameau's Clavecin suites.

[353] ——— AUTOGRAPH LETTER SIGNED (IN GERMAN).

2 pages, 8vo. *August,* 1874. £3 10s

Entirely on musical matters.

(Trans.) : " . . . . I should like to ask if you are still inclined to sing in Vienna on April 18th, 75 in the Odysseus? As fee I can only offer you 200 silver florins unless you wish for a trifle more which might be called travelling expenses! I think you should give a concert here yourself and so be able to make a desirable sum. You will easily find artistes here to support you. I hope to be able to appear myself. B. . . was here the other day and very pleased that I had invited you for his work." Etc.

Indian miniature (greatly reduced) illuminated in gold and colours, showing a man playing the *Vina* or native lute.
(India 17th century).
See Item No. 306.

Portrait of MRS. BILLINGTON. Mezzotint by J. WARD, after SIR J. REYNOLDS. 1803.

See Item No. 312.

AUTOGRAPH LETTERS—*continued.*

BRAHMS (JOHANNES)—*continued.*

[354] ——— AUTOGRAPH LETTER SIGNED.

2 pp., 8vo. *February,* 1873. £3 3s

"The three solos are *not* in our orchestral score at all; I mean we do not leave out any of the recitations.

"I wish we could resign the Petersburg travelling expenses. The times and business are so bad with us that I am very unwilling to put such demands before the board of directors. I had hoped that the concerts in Austria would cover our fees, and I would even risk my piano-playing at a pinch." Etc.

[355] ——— AUTOGRAPH LETTER SIGNED (INITIALS) (IN GERMAN) TO GEORG HENSCHEL.

4 pp., 12mo. N.D. £2 10s

Concerning his correspondent's wish to conduct at Brahms' concert.

(Trans.) :—"First let me assure you that it would give me very special pleasure if you conducted at my concert and I should have had perfect confidence in you!

"But on this occasion we should be giving the conductor there (who is said to be an excellent musician) a slap in the face. I am sure this did not occur to you & you would not wish it any more than I do." Etc.

[356] ——— AUTOGRAPH LETTER SIGNED (IN GERMAN) TO GEORG HENSCHEL.

2 pp., 8vo. N.D. £2 10s

(Trans.) : "That is what I call annoying—but I might have expected it.

"When you have read the enclosed letter you will see that it would be very rude of me to insist on *our* concert. I should not care either to avail myself of the subterfuge that you are giving the concert and I merely assisting. But it ought to have occurred to us!

"I shall be awfully sorry if this refusal makes an annoying empty space in your calendar. But—I repeat again—we ought to have thought that these gentlemen would not have paid me a good fee if besides that I was to have a good concert." Etc.

AUTOGRAPH LETTERS—*continued.*

BRAHMS (JOHANNES)—*continued.*

[357] ——— AUTOGRAPH LETTER SIGNED "J. Br" (ON POSTCARD) TO GEORG HENSCHEL, THE MUSICIAN.

Austria, 20th June, 1881. £2 2s

(Trans.) :—". . . . Please tell Mr. Schulze that the programme with my 'tragedy' has not been sent." Etc.

[358] ——— AUTOGRAPH LETTER SIGNED (INITIALS) IN GERMAN ON POSTCARD TO GEORG HENSCHEL.

1 page, small 8vo. *11th February,* 1881. 12s 6d

(Trans.) :—"I will give J. Z. Hans the score to-day with the best of greetings to you."

[359] BUELOW (Hans von, 1830-1894). Distinguished Composer and Musical Conductor. Friend of Wagner.

AUTOGRAPH LETTER SIGNED.

1 page, 8vo. *Wiesbaden, 16th May,* 1881. £1 16s

Announcing the visit of his best pupil, Mr. Hatton.

[360] BURNEY (Charles, 1726-1814). Musician and Author.

AUTOGRAPH LETTER TO HIS DAUGHTER FANNY.

4 pp., folio.

Chelsea College, 2nd October, 1789. £7 10s

Dealing with his visit to Norfolk and also giving an interesting account of a visit paid to Sir Joshua Reynolds when the famous painter was losing his eyesight.

". . . One of the 1st places I went to when I went to London after my return was Sr. Jos. Reynolds's. . . On Tuesday I found him & Miss Palmer at home & was let in. I found the dear man for the first time in my life idle at

AUTOGRAPH LETTERS—*continued.*

BURNEY (CHARLES)—*continued.*

noon day! . . . I promised to dine with him on Thursday & kept my word. Sr. Geo. Baker, Cruikshank, the Parkinsons, & Messrs. Courtney & Malone were of the party. The dear Sr. Jos. & Miss P. talked to me before & after dinner without reserve of his dreadful calamity. The poor soul told me himself, at the window, that he was very well in his general health, but that one of his eyes was wholly gone & the other very feeble. 'I find,' says he, 'that Milton had lost one eye when he wrote his *Defensio Populi;* the Physicians advised him not to strain the remaining eye by writing & he left it immediately after finishing that work.' . .

"The poor soul, Miss P. says, amuses himself when she's not reading, with dusting the pictures and changing their places. What a loss to such a man!" Etc.

[361] ——— AUTOGRAPH LETTER SIGNED (INITIALS) TO HIS DAUGHTER FANNY.

5¼ pp., 4to. (*December,* 1790). £7 10s

A very fine and important letter referring to Sir Joshua Reynolds' fifteenth and last discourse. During its delivery by Reynolds, one of the beams which supported the floor gave way with a sudden crash and the audience rushed to the door; but Sir Joshua did not move from his seat, and as soon as confidence was restored he resumed his discourse as if nothing had happened.

The letter also deals with the young German pianist Hummel, who, as well as Mozart, 30 years earlier, played the pianoforte, as a child, to Burney, the earliest patron to both.

[362] ——— AUTOGRAPH LETTER SIGNED (WITH INITIALS) TO HIS DAUGHTER FANNY (MADAME D'ARBLAY).

1 page, 4to. N.D. (*Circa* 1795). £5 10s

An unusually interesting letter concerning his work on Metastasio, published in 3 volumes in 1796, and also referring to his daughter's (Madame d'Arblay) book, "Camilla," which was then about to be published.

". . . I am but just now liberated from business & engagements sufficient to go on with my Metastasio. All the prepared copy has been devoured by the Compositor, who has called for more 2 days ago, without my being able to answer the call. I have now shut myself up to seek & arrange my loose papers, from

(Continued over)

AUTOGRAPH LETTERS—*continued.*

BURNEY (CHARLES)—*continued.*

wch. I have been so long separated, that all acquaintance with them is obliterated. The first and last sheet of any work is the most difficult for an author of any modesty to please himself in composing. . . I just wanted to hint to you that Charles's judgment & success in making bargains have not augmented my good opinion of them in the late theatrical transaction. He is sanguine & pompous in his demands in a way that may do mischief if not complied with. If by hawking and merchandising your work he shd. make enemies of the 3 great booksellers who seem to have offered very liberal terms, they are able to ruin, or at least check the sale of any work by its merit what it will. I shd. not wonder, if during this delay in giving an answer, it were to prepare other dependent booksellers for treating with yr. [agent] and it shd. not be a trifling advantage that shd. make you reject the [offer of] the Triumvirate." Etc.

[363] ——— AUTOGRAPH LETTER TO HIS DAUGHTER FANNY.

1½ pp., 4to.

St. Martin's Street, 3rd January, 1789. £3 10s

On George III's recovery from his attack of madness.

". . . . There has lately been an important augmentation to the few cabalistical words that were duly signed by them (the King's Physicians), now instead of 'quiet, disturbed, the same as yesterday, bad night but quiet this morning,' we had yesterday for the first time the pleasure of reading that 'His Majty passed many hours on Thursday in a good manner, has had an extremely good night and is this morning in a better state than usual.' . . . . The Regency party admit of no possibility of a recovery, but I take my kew from better authority than theirs." Etc.

[364] BUXTEHUDE (Dietrich, 1637-1707). Famous Danish Organist and Composer who exerted an important influence on J. S. Bach.

AUTOGRAPH DOCUMENT SIGNED.

1 page folio. *21st April,* 1684. £10 10s

A document written and signed by the famous Organist dealing with the transfer of a seat in his church to the daughter of the late Catharina Warnecke.

AUTOGRAPH LETTERS—*continued.*

[365] CARUSO (Enrico, 1874-1921). Celebrated Tenor.

AUTOGRAPH LETTER SIGNED (IN ITALIAN).

1 page, 8vo. *Hotel Cecil,* N.D. £1 1s

[366] CHARPENTIER (Gustave, born 1860). Composer of "Manon" and "Louise."

AUTOGRAPH LETTER SIGNED.

2 pages, 12mo. £1 1s

"Pour aider à la publicité du Concert de dimanche au Trocadéro. . . . voudriez-vous nous faire l'extrême plaisir de joindre les paroles prononcées par M. Jean d'Estournelles, hier, à Meudon, que je vous remets ci-joint.

"Je vous en serais bien reconnaissant car, en même temps, vous me permettrez de repondre aux critiques dernières adressées à mon oeuvre."

[367] CHERUBINI (L. M. Salvatore, 1760-1842). The Italian Composer.

AUTOGRAPH LETTER SIGNED (IN FRENCH) TO THE DUC DE TARANTE.

1 page, folio. *Paris, 4th October,* 1817. £5 5s

Concerning his naturalisation papers.

". . . Quant aux lettres de naturalisation qu'on exige de moi, étant né en pays étranger, permettez, monseigneur, de vous soumettre à cet égard une observation que, j'ose espérer, vous trouverez probablement fondée.

"Je suis établi en France depuis l'année 1786, ce que je puis aisément prouver; j'ai épousé une femme française; j'ai toujours payé exactement les impositions; exercé tous les devoirs de Citoyen: d'après cela je me regarde comme naturalisé de droit sans avoir besoin de ces lettres à l'appui. J'ajouterai de plus, que lorsque j'ai été élu membre de l'Institut Royal de France, comme l'on connaissait l'époque de mon établissement en France, on m'a regardé comme français, et l'on n'a pas exigé de moi des lettres de naturalisation." Etc.

AUTOGRAPH LETTERS—*continued.*

CHERUBINI (L. M. SALVATORE)—*continued.*

[368] ——— AUTOGRAPH LETTER SIGNED (IN ITALIAN) TO SIGNORE MERCADANTE, THE OPERATIC COMPOSER.

2 pp., 8vo. *Paris, 6th April,* 1836. £4 15s

Returning Mercandante's autograph album, to which he had added several autographs. He also gives a list of musical composers whose autographs he wishes his correspondent to obtain for him when convenient.

[369] ——— AUTOGRAPH LETTER SIGNED TO SIGNORE CAVALIERE.

1 page, 4to. *Paris, 1st July,* 1837. £4 10s

Inviting his correspondent to a performance of a quintet composed by a Signor Giorgetti, etc.

[370] ——— AUTOGRAPH LETTER SIGNED TO MIRAMOND, SECRETARY OF THE THEATRE DE LA RUE FERYDEAU.

1½ pp., 4to. *Paris.* £3 10s

Relating to theatrical and musical matters.

(Trans.) :—" When I was at Havre I had the honour to tell you, Citizen, that having been to the play in this town and in Rouen, I found neither in one nor the other, any actor or actress whose talent could be of use to you in your Theatre. Having been to Rouen afterwards to produce ' La Caverne ' there, which only went well after infinite trouble, I am still more convinced of the truth which I told you in my letter from Havre."

[371] ——— AUTOGRAPH LETTER SIGNED (IN FRENCH) TO L. E. JADIN, " GOUVERNEUR DES PAGES " OF THE ROYAL CHAPEL.

1 page, 4to. *27th September,* 1817. £3 3s

Jadin was considered one of the best accompanyists of his day, and in this letter Cherubini thanks him for accompanying some cantatas at the Institute.

" . . . Je profitte de cette occasion pour te remercier encore de la complaisance que tu as eu de venir à l'Institut accompagner les cantates de ces jeunes gens. M. le secretaire, après la scéance, m'a chargé de te temoigner aussi de nouveau, ses remercimens au nom de l'académie, et l'on te prie d'accepter les billets ci-joints pour samedi prochain, jouer de la distribution des prix."

AUTOGRAPH LETTERS—*continued.*

CHERUBINI (L. M. SALVATORE)—*continued.*

[372] ——— AUTOGRAPH LETTER SIGNED (IN FRENCH) TO ROUGET DE LISLE, THE WELL-KNOWN COMPOSER OF "THE MARSEILLAISE."

1 page, 8vo. *8th February,* 1831. £2 10s

Sending some tickets for a concert and requesting him to arrive early to procure the best seats.

[373] ——— LETTER SIGNED (IN FRENCH) TO MESSRS. BREITKOPF AND HAERTEL, PUBLISHERS IN LEIPSIC.

1 page, 4to. *Paris, 30th October,* 1833. £2 2s

An interesting letter dealing with the publication of his opera, "Ali-Baba," promising to dispatch the Prologue and the first act as soon as the copyist has returned them and to let the other acts follow by degrees.

[374] ——— AUTOGRAPH LETTER SIGNED (IN FRENCH) TO TALLEYRAND.

1 page, 4to. *Paris, 6th August,* 1835. £2 2s

Asking for a letter of introduction to an influential person in London, for Colonel du Bois de Jancigny, who was returning from the East Indies.

[375] CLARKE-WHITFIELD (John, 1770-1836). Organist and Composer. Composed the Oratorio "The Crucifixion and Resurrection."

AUTOGRAPH LETTER SIGNED TO MESSRS. LONSDALE AND MILLS, MUSIC PUBLISHERS.

2¼ pp., 4to. *Hereford, February 17th,* 1834. With address and wax seal on fly-leaf. £1 10s

Respecting the publication of his Oratorio, "The Crucifixion"; also mentioning the "Creation."

"I intend publishing my Oratorio of the Crucifixion immediately—if you recollect I mentioned it to you some weeks ago, and you favoured me with an estimate—I will not be plagued with a subscription. . . Respecting the Creation, if you introduce any other words than Clementi's it will not be in my power to insert them. It has taken me all the morning to write this letter and with much pain—some days I cannot hold a pen—sad work." Etc., etc.

AUTOGRAPH LETTERS—*continued.*

[376] COLONNA (Jean Paul, 1640-1695). Famous Composer of Church Music, Maestro di Cappella at Bologna.

AUTOGRAPH LETTER SIGNED.

3 pp., folio. *Bologna, 19th April,* 1679. £3 10s

An interesting letter referring to an opera at Bologna, also suggesting that as a certain Signor Fraschi will not be at Ferrara, he will place in the hands of any one appointed a certain fixed amount every evening the opera is given, or else that he will pay out the total amount to anyone his correspondent may please to name.

After a few other details, he concludes by asking his correspondent to write him a letter commanding him not to diminish in the slightest the order for the 55 "doubles" although he has concluded the transaction for them, including the return journey from Bologna to Ferrara.

[377] CRESCENTINI (Girolamo, 1766-1846). Famous Italian Singer and Composer.

AUTOGRAPH LETTER SIGNED TO THE COMPOSER FERDINAND PAER.

1 page, 4to. *Naples, 7th January,* 1836. £1 10s

Assuring his friend of his unfailing attachment and thanking him for his letter.

[378] ——— AUTOGRAPH LETTER SIGNED TO M. BENELLI.

3 pp., 4to. *Bologna, 7th March,* 1819. £1 10s

A lengthy letter concerning a legal affair which does not progress with sufficient expedition and which the writer would like to see settled as soon as possible. He mentions the famous French advocate Berryer.

[379] CRUVELLI (Jeanne Sophie Charlotte, 1826-1907). Noted Soprano Singer.

AUTOGRAPH LETTER SIGNED TO M. FIORENTINO.

8 pp., 8vo. *Wiesbaden, 3rd August.* N.Y. £1 10s

A charming letter giving a description of her concert tour through Germany.

AUTOGRAPH LETTERS—*continued.*

[380] DELIBES (Léon, 1836-1891). French Composer. Author of "Coppélia," and other works.

AUTOGRAPH LETTER SIGNED TO MADAME MASSART.

3 pp., 8vo. *Paris, Thursday, 11th June.* N.D. £1 10s

A friendly letter, regretting that he and his wife had been absent when Madame Massart had called on them, and also that they could not accept an invitation from her as they were going away at the close of the "Examen d'Opéra."

[381] DITTERSDORF (Charles Ditters von, 1739-1799). Celebrated Violinist and Musical Composer. Friend of Gluck and Haydn.

AUTOGRAPH LETTER SIGNED TO HIS PUBLISHERS.

2 pp., 4to.

Johannesberg, 8th September, 1788. With seal. £10 10s

An interesting letter dealing with his latest work, 6 symphonies and a piece "a quadro." The writer has just returned from Breslau where he had the honour to see the King of Prussia who gave him a valuable diamond ring in recognition of the merits of his 6 new symphonies. He is sending the manuscript of the "a quadro," and agrees to his correspondent's publishing it at the terms previously arranged.

He has also received permission to have the six symphonies published at the end of six months.

[382] DONIZETTI (Gaëtano, 1798-1848). The famous Italian Composer.

AUTOGRAPH LETTER SIGNED (IN ITALIAN) TO MARCHESE FELICIANO NICOLINI.

3 pp., 4to. *Rome, 8th April,* 1833. £4 4s

An entertaining description of his amusements during the holy week and reporting all society news.

AUTOGRAPH LETTERS—*continued.*

DONIZETTI (GAETANO)—*continued.*

[383] ——— AUTOGRAPH LETTER (IN ITALIAN) TO M. BARROILHET, FAMOUS ARTIST AT THE ROYAL ACADEMY.

3 pp., 4to. *Vienna, 24th April,* 1845. £3 10s

A very interesting letter on various questions which puzzled the great composer, referring chiefly to M. Pillet's attitude, who at first was delighted with "Jeanne la Folle" and afterwards broke off all negotiations; also to poems by Scribe which M. Pillet did not think good enough. Mentioning Meyerbeer and referring to some of his own work, also to the Vienna Opera, La Persiani and Mlle. Essler, the famous dancer.

[384] ——— AUTOGRAPH LETTER SIGNED (IN ITALIAN), AND ONE LINE OF AUTOGRAPH MUSIC SIGNED.

1½ pp., 8vo. *9th November,* 1839. £3 10s

A confidential letter about his correspondent's further plans. The six bars of music are attached to the letter, but have no connection with it.

[385] ——— AUTOGRAPH LETTER SIGNED (IN FRENCH) TO A COLLABORATOR.

3 pp., 8vo. N.D. £2 10s

A very interesting letter dealing entirely with details of one of the writer's Operas which was going to be performed shortly.

He asks his correspondent to be present at the rehearsals and to give him his advice on various points which he mentions.

[386] ——— AUTOGRAPH LETTER SIGNED (IN ITALIAN) TO SIGNOR GIOVANNI BATTISTA VENOSTA.

1 page, 4to. N.D. £2 10s

Referring to his work, and continuing :—

". . . I am alone; without father, mother, or family. I have a brother at Constantinople, and one at Bergamo, and I live here in Vienna in the spring; then to Paris again. I am discontented with my lot. I see that I am ungrateful to God, but the heart of Man is incomprehensible."

AUTOGRAPH LETTERS—*continued.*

DONIZETTI (GAETANO)—*continued.*

[387] ——— LETTER SIGNED TO SIGNOR BRIGHENTI.

1 page, 4to. *Verona, 8th October,* 1818. £2 2s

Introducing the clever dancer Signora Budoni who might be useful to his correspondent and hoping she will always do credit to her friends.

[388] ——— AUTOGRAPH LETTER SIGNED (IN FRENCH).

1 page, 8vo. *11th December.* N.Y. £1 5s

A kindly letter to an invalid friend, accompanying a gift of 25 bottles of Bordeaux.

[389] ——— AUTOGRAPH LETTER SIGNED (IN FRENCH) TO EUGENE SCRIBE.

1 page, 8vo. N.D. £1 1s

Making an appointment to sign an engagement, probably for an opera to be composed by Donizetti, the libretto to be written by Scribe.

"Je sais que vous avez lu le nouveau sujet à Mr. Pillet et qu'il lui plait beaucoup. Je lui ai écrit pour lui demander de nous accorder un rendez-vous pour signer notre engagement." Etc.

[390] ——— AUTOGRAPH LETTER SIGNED.

1 page, 8vo. N.D. £1 1s

Asking his correspondent to meet him after the rehearsal as he wishes to pay him some money he owes him in connection with Castronovo and Castelnovo.

ON HIMSELF.

[391] ELGAR (Sir Edward, born 1857). Musical Composer.

A LENGTHY AUTOGRAPH LETTER SIGNED TO A JOURNALIST.

4 pp., 4to. *Hereford, 30th December,* 1905. With autograph addressed envelope. £4 10s

A long and important letter of this, the greatest English composer of the present day.

Written to a Journalist, and concerning himself.

"Very many thanks for . . . the sight of your admirable article; on the private side of it my wife will write, but you have touched it so delicately that I cannot feel anything could be altered. . . . You are too good. I am really

(Continued over)

AUTOGRAPH LETTERS—*continued.*

ELGAR (SIR EDWARD)—*continued.*

not so athletic; I cycle a great deal; I hate sport. I am not a mountaineer at all; but you say I look like one; do I? . . .

"A branch is, in a way, a natural development. Programme music is not the main trunk; the 'tree' analogy is rather difficult to manage in this case. . . .

"I am not a practical chemist (i.e., scientifically). I only dabble largely & unwisely, & the results are as strange as my harmony, & at present produce equally useless effects but they smell worse."

[392] ——— VERY FINE FULL-PAGE PHOTOGRAPH, WITH AUTOGRAPH SIGNATURE AND SUBSCRIPTION, "FOR JOSEPH BENNET, OCTOBER, 1901."

ALSO TWO VERSES FROM GOLDSMITH'S POEM, "THE DESERTED VILLAGE," ADDRESSED TO ("J. B."), INSCRIBED IN ELGAR'S HOLOGRAPH ON THE MOUNT. £2 10S

A magnificent and unique photograph, bearing a presentation inscription by Sir Edward Elgar, also the following verses in his autograph :—

"(J.B.).

"Unskilful he to fawn, or seek for power,
By doctrines fashion'd to the varying hour;
For other aims his heart had learnt to prize,
More bent to raise the wretched, than to rise.

. . . . . .

"As some tall cliff that lifts its awful form,
Swells from the valley, and midway leaves the storm,
Though round its breast the rolling clouds are spread,
Eternal sunshine settles on its head."—GOLDSMITH.

[393] FIORILLO (Ignazio, 1715-1787). Composer.

AUTOGRAPH LETTER SIGNED TO ANTONIO DE CHECCHINI, COUNCILLOR OF THE DUKE OF BRUNSWICK.

1 page, folio. *Cassel, 22nd April,* 1766. £2 10S

An amicable letter to a colleague, chiefly on his son for whom the Margravine of Baireuth has promised her protection.

Informing his friend that he is taking good care of his health and that he intends to take the waters of Piaramente in due time. Recommending his son to his friend's favour.

AUTOGRAPH LETTERS—*continued.*

[394] FRANZ (Robert, 1815-1892). Famous Composer.

A Series of 12 Autograph Letters Signed (in German) to his Friend Dr. Franz Huffer.

Extending to 57½ closely written pages, 8vo.

Dated from Halle, 21st April, 1873—13th January, 1885.

Also an Autograph Manuscript of the Air of a Song with the words of three verses.

Contained on 2 pp., oblong 8vo. £21

A very fine collection of letters chiefly on musical matters. He makes interesting reference to the work of Haydn, Beethoven, Mendelssohn, Liszt, Wagner, etc., and mentions Mozart's Soprano-aria, "If God be with us."

Speaks of the influences of Bach, Handel, Schumann and Schubert upon his style of composition, and deals with his setting to music a number of Burns' poems.

He further refers to his ill-health and increasing disgust for everything which has to do with musical affairs.

(Trans).: ". . . It is an understood thing that your book must come out in Germany. If it is not Sander, there are many other people who will be delighted to take it. To be sure, too much time must not be lost, because with such works the current topic of the day plays no small part.

"As was to be expected, you will probably have to answer to the English critics for many of your heresies. In no corner of the earth do old traditions reign with such power as in England, you know. Defend yourself bravely, every blow which hits these snobs meets with my heartiest approbation. I ascribe my quarrels with our historical school (Chrysander & Bellermann) solely to the English extracts for the piano from Handel's Oratorios. These wretched fabrications gave the German pedants a devilish handle with which to justify their own impotence—a handle which could claim as it were a historical right, because these pieces appeared shortly after Handel's death, therefore carrying on a living tradition.

"That the authors were not people of Handel's stamp was not mentioned, of course. Through this sterile stuff, the question, according to what principles the accompaniment of older works is to be executed, has been perhaps obscured for a long time—a fact which cannot be sufficiently regretted. But quite apart from your private interest, the high and mightly behaviour of the English critics in matters of art deserves a thorough putting in its place. Their optimistic point of view must first be thoroughly driven out of them before they can be allowed to say a

(Continued over)

AUTOGRAPH LETTERS—*continued.*

FRANZ (ROBERT)—*continued.*

word about higher affairs. Of course, this will be hard to do, because English egotism, which is, of course, only the result of the way in which they look upon the whole world, will fight to the death. . . .

"I will try to satisfy as well as I can, your desire that I should impart to you my ideas about hymns and folksongs and their connection with my own art, in the form of an essay. For the present I cannot say whether I shall be able to round it off in such a way that it can be published as it is. My historical knowledge is not very extensive you know—it does not proceed from studying at the fountain head, but only abstracts which my art occasionally brought into my hands. At any rate, it is very inviting to me to cast a few truths from England in the teeth of the German critics—they have thoroughly deserved it."

". . . It is indubitable that the basis of all musical forms depends on the vocal and not the instrumental passages. The human voice existed before instruments which are only mechanical producers of sound and must be considered as imitators of the voice. From the commencement of the 14th century to the end of the 18th, one is aware of an independent development of vocal compositions, and from the 18th century to the present day a development of the instrumental. The masters of that period composed almost exclusively for singing and used instruments on an average only as an accompaniment to the same. Although Haydn and Mozart composed so-called absolute musical compositions, they were all the same under the influence of the older style of form and only got beyond this on very rare ocasions. But since Beethoven this has become different. This man's mighty genius, whose chief power lay in his mastery of instrumental means, restricted itself to what stirred his emotions, not with former traditions, but strove earnestly to extend the forms of expression and accommodate them to his requirements. The great mobility of instruments made this aim much easier for him. It is well-known, that in the course of his colossal development, he brought the tone of instruments to the very height of their capabilities. But there is also the fact that through this important incident a new era was founded, which thrust vocal composition more and more in the background and finally into oblivion. . . Although Haydn and Mozart broke many of the rules of the 'Strict Style' and thereby prepared the way for the free style, yet on the whole they adhered to the laws for the progression of intervals: it is perceptible everywhere in their quartetts, symphonies, etc. But with Beethoven a change in these things commenced as I have already remarked. The greater velocity of the instruments, the certainty with which they could grasp any required tone, gradually ended the 'strict style' and put in its place a widely extended freedom in the movement of all separate parts, which in the last period of the Master almost overstepped the bounds of possibility." Etc.

". . . I . . . have written a short work which I will send you shortly.

AUTOGRAPH LETTERS—*continued.*

FRANZ (ROBERT)—*continued.*

It is entitled ' National songs in their influence on musical education, illustrated by an example.' I am almost afraid that you will be frightened at the size of my article—but with the best of intentions I could not make it any shorter. The whole thing is divided into three chapters, the first of which treats of national and church songs, the second of the influence of both on the direction of my art, and the third of the connection between the former and the latter. Finally I spoke of my works which are the necessary consequences of my strivings as an artist. In the second chapter I had to make particular mention of the ' Freylinghaus Song Book ' and could not resist giving three chorales in an arrangement of my own. They are of wonderful beauty and reveal a quite characteristic insight into the past of our German national life. Certainly this study should be put before the English public that it may see how things were in this country formerly. Unfortunately I do not know the means at the disposal of your ' Examiner '; it may be that I have been working hard at a style that the newspapers may not be able to reproduce." Etc.

". . . It has been sought to connect my development first with Bach and Handel and then again with Schubert and Schumann. Although I will not deny for a moment that these four masters have had great influence on me, I cannot consider them as the goal of my trend of art; not only do the facts contradict it, but in the form of expression adopted by me there are things which point to quite another origin. The first and most lasting impressions of which I am conscious, I owe solely to the old protestant chorales : my youth was filled with principles connected more or less with them. Of course this tendency was interrupted by occupation with other music, especially with our classics; in spite of which they always placed themselves in the foreground of my studies. These opposing interests continued until I was 25 when that catastrophe happened which Liszt's pamphlet mentions on page 40. . . Just at this time my connection with Bach and Handel on the one hand, and Schumann and Schubert on the other occured. The former pair enlarged and deepened my power of expression, the latter couple brought it into accordance with the requirements of modern times. This process of assimilation may have lasted some five or six years—after it was finished I began to have something to say on my own account. I do not deny that I may have dragged out some of my old rubbish : education is made up of a number of events whose effect is seldom sporadical but makes itself felt anew when one least expects it." Etc.

". . . If I am not mistaken, you are closely connected with the directors of the Crystal Palace Concerts. If I am right in this, would you not put in a good word with Mr. Manns about my arrangement of Handel's ' Jubilate '? A performance of this would make an enormous impression. There are parts in the final chorus which would make the Crystal Palace shake and tremble even were it

(Continued over)

AUTOGRAPH LETTERS—*continued.*

FRANZ (ROBERT)—*continued.*

as large again as it is. If my request could be granted, I should have no need to worry any more about England nor need to wait long for a favourable recoil in Germany. I am very anxious for the latter not for vain or ambitious reasons but because the State has given me such a big income for my re-arrangements of Bach's and Handel's works, that I can only accept it with a good conscience if my work stands in better repute than has been the case up to the present. The Historical School has already played me several nasty tricks about this privilege which would make your hair stand on end if I could tell you about them." Etc.

"How can I thank you sufficiently for . . . sending me your book which is as talented as it is sound. . . .

"You will think it quite natural, no doubt, that I made a very close inspection of the part which treats about myself—it will be the turn for the rest of it later on. The result is that I can honestly assure you that I should never have believed such an intuitive and life-like picture of my person and efficacy possible. Above all I am delighted with your positive side-taking, that is, with the fact that somebody for once (excepting Liszt) has dared to say openly in people's faces what he thinks of me. Up till now, the critics, when it was by chance a question of me, did not dare to speak out. The German snobs *will* open their eyes over some of your heresies—the periodical for foreign literature made a very wry face when they gave notice of the article in 'The Fortnightly Review' and made the remark that you seemed to set great value on Liszt's and my songs. If the book now before them finds a foundation for this estimation, the Berlin oracle will surely tumble off his office-stool!" Etc.

". . . Probably the reason for the great interest which my songs have aroused in America lies in the great influence which German Art has attained over there. The English make it very difficult for Germans to be at home with them, just as the Germans for the English. Of course Art ought to be inter-national under all circumstances—probably this will not be the case for many years yet." Etc.

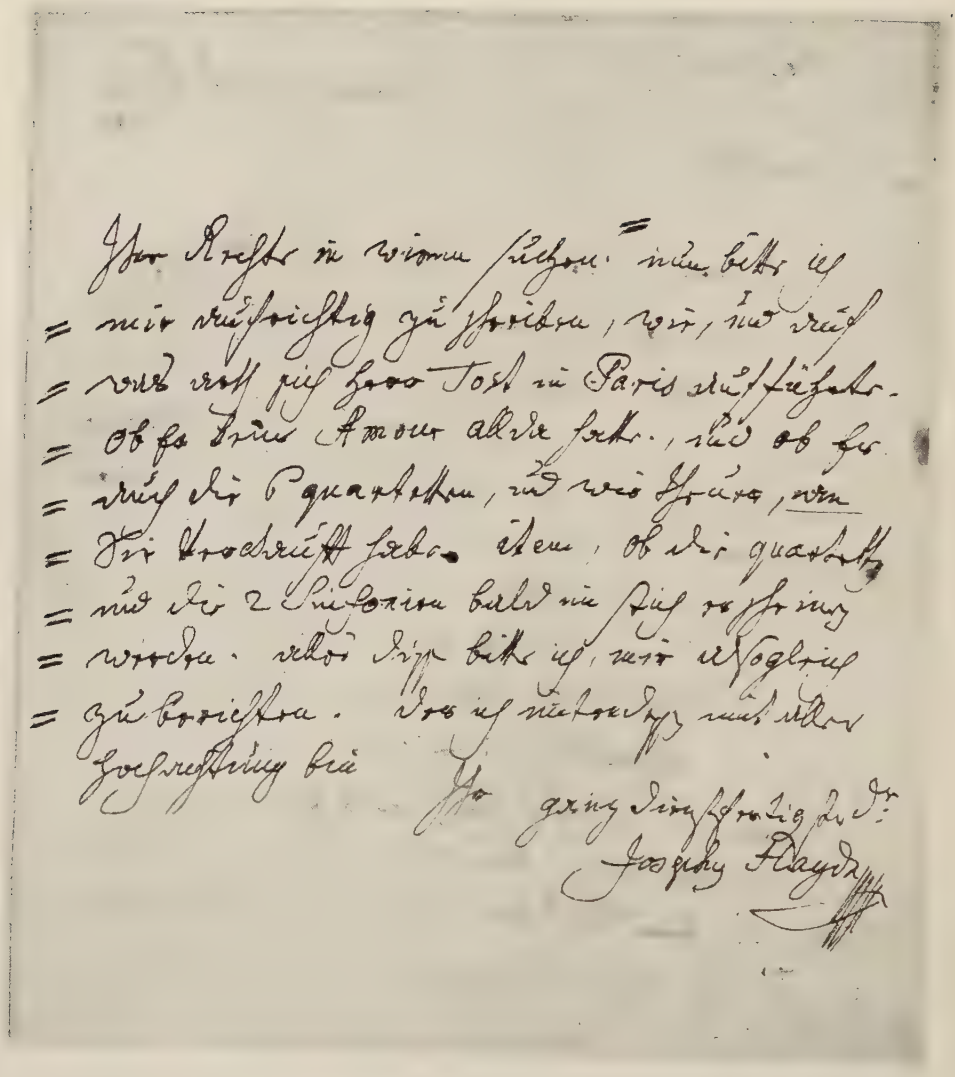
[395] FRESCOBALDI (Girolamo, 1587-1654). The most distinguished Italian organist and composer of the 17th Century.

AUTOGRAPH LETTER SIGNED.

1 page, folio. *15th July,* 1609. £21

A fine letter entirely in the famous organist's own hand referring to a Signora Catarina and mentioning his poverty.

Portrait of NEIL GOW. Mezzotint by W. SAY, after H. RAEBURN. 1815.
See Item No. 318.



F. JOSEPH HAYDN.
Autograph Letter Signed.
(Facsimile shows second page).
See Item No. 420.

AUTOGRAPH LETTERS—*continued.*

[396] FREZZOLINI (Ermina, 1818-1884). Famous Italian Singer.
AUTOGRAPH LETTER SIGNED TO THE DIRECTOR OF "LA FRANCE MUSICALE."
2 pp., 4to. 19*th December*, 1855. £1 10s

An interesting letter protesting against a wrong statement made about her in "La France Musicale," and asking the Editor to publish two letters which she copies in the above letter.

[397] GERMAN (Edward). Composer.
AUTOGRAPH LETTER SIGNED TO MR. MAITLAND.
2 pp., 8vo. *St. John's Wood, 22nd January*, 1903. 10s 6d

". . . The introduction of the Brass Band into Act. II. has been somewhat of a trial to me, but we felt the situation wanted it. I hope to modify this & one or two other things soon." Etc.

[398] GLUCK (C. W. Von, 1714-1787). The Famous Composer.
LETTER SIGNED BY GLUCK; ALSO THREE LETTERS IN THE HAND OF HIS WIFE WRITTEN ON HIS BEHALF TO M. KRUTHOFFER IN PARIS.
5 pp., 4to. *Vienna*, 1781 *and* 1783. £65

These letters, which were written for Gluck by his wife, contain several interesting passages.

In Paris, where the Composer had lived since 1769, a lively quarrel had ensued between Gluck and Piccini and was taken up and continued by their followers, the "Gluckists" and the "Piccinists." Disgusted with the struggle, Gluck left France in 1780.

His feelings towards the French show clearly in the following passages :—

(Trans.) :—"1781. The whole of Vienna including myself is overjoyed about the birth of the Dauphin, not for the sake of the French, but on account of the Queen (Marie Antoinette)."

"1783. I hope to be able to thank you personally for all the trouble you had through me, for I really intend to come once more in order to enjoy the presence of my friends, but not in order to expose any new work to the criticism of the Marmontels and de la Harpe." (The latter were at the head of the Piccinists.)

"1783. I have such an aversion to the French that I do not wish to see you again in Paris; I may stay there one day on my way to London where I have been invited to produce my operas."

AUTOGRAPH LETTERS—*continued.*

[399] GOUNOD (Charles François, 1818-1893). The great French Composer.

AUTOGRAPH LETTER SIGNED TO THE WELL-KNOWN MUSIC CRITIC CHORLEY.

4 pp., 8vo. *Paris, 27th November,* 1852. £6 10s

A pathetic letter describing in detail, besides various trouble and vexations the writer had had to go through, the illnesses of his wife and his mother, and the anxiety they caused him.

He complains of being unable to work, but mentions his work "Les choeurs de l'Ulysse" which was about to appear.

(Trans.) :—"If you like I shall send it to you. It has already been published for piano and voices, but not yet for Orchestra.

"My work in 5 acts (he refers to 'La Nonne sanglante') is held up by my anxiety for my family; it had progressed very well this summer, at least in conception, and also the score.

"I am now at the head of the Orphéon in Paris; I shall try my best to make something of it, but I shall have to take great pains."

[400] ——— AUTOGRAPH LETTER SIGNED (IN FRENCH) TO HIS FRIEND CHORLEY.

3 pp., 8vo. *25th February,* 1850. £5 5s

An important letter mentioning the writer's plans for an opera and his intention to go to London in June.

(Trans.) :—"Mme. Viardot (the famous singer) who has written to you herself, has perhaps given you the news of our plans for an opera.

"So far all is going well, and I hope that in a few days' time a written engagement will have transformed our hope into a certainty.

"We also spoke a few words about the performance of my 'Sanctus' in England. In the absence of a Tenor Mme. Viardot could perhaps sing the part. However, I intend composing a piece especially for her with choirs and orchestra."

Mme. Viardot (before her marriage Pauline Garcia), the famous singer, was instrumental in causing Gounod's first opera to be performed in Paris.

AUTOGRAPH LETTERS—*continued.*

GOUNOD (CHARLES FRANÇOIS)—*continued.*

[401] ——— AUTOGRAPH LETTER SIGNED TO THE WELL-KNOWN MUSIC CRITIC CHORLEY.

4 pp., 8vo. *20th November,* 1850. £3 10s

A letter of great importance for the history of Gounod's career. It deals chiefly with Mme. Viardot (Pauline Garcia), the famous singer, to whose initiative he owes the performance of his first opera, "Sappho," in Paris. Reference to this work is made in this letter.

"I hasten to tell you that we hope to begin rehearsals on December 15th; I am just working at the 4th Act, after which I shall only have to finish Sappho's Ode and the Allegro of the aria of the 3rd act.

Of Mme. Viardot the famous composer writes with the greatest enthusiasm. She had made her first appearance in Paris as Valentine in 'The Huguenots' with extraordinary success, and Gounod describes this performance in glowing colours. He also mentions he thinks 'the fourth and fifth acts of the 'Huguenots' the greatest thing Meyerbeer ever wrote in his life, and they will always be remembered with admiration by every real artist."

[402] ——— AUTOGRAPH LETTER SIGNED TO ELWART.

3 pp., 12mo. *4th June,* 1846. £3 3s

(Trans.):—". . . I have only one regret, that is, that I am not able to make you hear this piece at my Church whilst I have neither an Alto nor a Soprano capable of singing it as it ought to be sung. I am far from crediting all the good which they have told you concerning my musical management; I do, it is true, all I can possibly do; but that is not saying much. If your time occasionally allows you to come and listen to our affairs, I would be greatly pleased if you would make a few comments on what we are doing, what we are able to do, and on what I want to do. As to the actual state of my resources, we are now able to execute in a very satisfactory manner some pieces for male voices, 2 Tenors and 2 Basses." Etc., etc.

AUTOGRAPH LETTERS—*continued.*

GOUNOD (CHARLES FRANÇOIS)—*continued.*

[403] ——— AUTOGRAPH LETTER SIGNED (IN FRENCH) TO CHORLEY.

2 pp., 8vo. *Courtavenal, 9th May,* 1850. £2 10s

An interesting letter referring to the writer's opera "Sappho," and to the performance of his works in London.

He writes from the country house of Mme. Viardot that he will probably not be able to undertake his intended journey to London and asks Chorley to take care of his musical MSS. which he had left in charge of Mr. Hullah, and he expresses the wish that, if any of his works should be performed in London, they should be the "Sanctus" and the "Libera me" for preference.

[404] ——— AUTOGRAPH LETTER SIGNED.

1 page, 8vo. *25th May,* 1888. £2 2s

Announcing that his ballet is finished and that he will be at the opera to have a chat with his correspondent.

[405] ——— AUTOGRAPH LETTER SIGNED TO MR. JOHNSON.

2 pp., 8vo. *5th September,* 1885. £1 10s

A very interesting letter, thanking Mr. Johnson for an article for the "Figaro." (Trans.):—". . . It was my last work executed at Birmingham. . . I am very sensible of your thankfulness and the evidence of your sympathy for this work to the direction of which I was not able to give my personal supervision as you have felt."

[406] ——— AUTOGRAPH MANUSCRIPT SIGNED CONSISTING OF ELEVEN LINES FROM THE PREFACE OF VICTOR HUGO'S "CROMWELL."

1 page, 4to. N.D. £1 1s

"Quel paradis on ferait de sa mémoire, si l'on pouvait y loger tout ce qu'on admire!

"Connaissez-vous rien de mieux pensé, de mieux senti, de mieux exprimé que ceci:

"L'Art ne compte pas sur la médiocrité: il ne lui prescrit rien, il ne la connait pas, elle n'existe pas pour lui; l'Art donne des ailes et non des béquilles." Etc.

AUTOGRAPH LETTERS—*continued.*

GOUNOD (CHARLES FRANÇOIS)—*continued.*

[407] ——— AUTOGRAPH LETTER SIGNED.

2 pp., 8vo. *Nieuport-Bains, 7th July,* 1885. £1 1s

(Trans.): "... There are a thousand reasons against my making you a definite promise just at present. First of all the Italian project; then the state of my health, and many unforeseen obligations which might retain me in Paris at the time in question. ..." Etc.

[408] GRAS (Madame Julie Aimée Dorus, born 1807). Famous Singer.

AUTOGRAPH LETTER SIGNED TO M. DE LUZE.

1 page, 8vo. 12s 6d

Asking for some tickets for the Opera.

[409] GRIEG (Edvard, 1843-1907). Celebrated Norwegian composer.

AUTOGRAPH LETTER SIGNED (IN GERMAN) TO MR. WILLIAMS.

3 pp., 8vo. *Troedhanger, 15th August,* 1894. £7 10s

A charmingly witty letter on the arrival of a parcel which had been delayed.

(Trans.):—"At last I can say of the mysterious box: Received with thanks! But it was a box which was very fond of travelling. Just listen: Instead of travelling to Bergen via Hull or Newcastle, it preferred to visit half the globe on the way. It honoured by its visit Hamburg, Copenhagen, Christiania and several other fine towns, and consequently it is looking so worn out that it is actually in rags. But fortunately no internal disease can be found, and I should like to repeat my sincerest thanks for your kindness.

"And now one more thing: Please let me know the date of Miss Nellie's wedding by return so that our wishes may arrive in time.

"I hope your father is feeling better now. My kindest regard to him and you and all your dear family."

AUTOGRAPH LETTERS—*continued.*

GRIEG (EDWARD)—*continued.*

410 ——— AUTOGRAPH LETTER SIGNED (IN GERMAN) TO A FRIEND.

4 pp., 8vo. *Rome, 5th March,* 1870. £6 6s

A fine letter, expressing the writer's grief on the death of a mutual friend, Claussen, and reporting on the bad weather which prevailed in Rome during the whole winter. This had seriously handicapped the writer's work, and in addition he had the disappointment of having a Piano Concerto returned from his publisher, who did not like it sufficiently to have it printed.

"I think if I had told him what Rubinstein and Gade have written to me about it, he would not have dealt with it so inconsiderately."

[411] ——— AUTOGRAPH LETTER SIGNED (IN GERMAN).

3 pp., 8vo. *Copenhagen, 25th December,* 1879. £5 5s

A letter of special interest concerning his first engagement in England.

"I should like to play only my own compositions, and of these I prefer besides a piano concerto, my chamber music, solo piece and accompaniments to songs.

"As an artist from a distant country, Norway, I can hardly expect my name to be known to you, and I therefore enclose a letter from J. Joachim."

The letter is signed "Edvard Grieg, Norwegian Composer."

[412] ——— AUTOGRAPH LETTER SIGNED.

3 pp., 8vo. *Copenhagen, 2nd December,* 1879. £5 10s

Stating that he wishes to spend as long as possible in England the following season, and that he intends to ask Manus to perform his piano concerts at the Crystal Palace.

[413] ——— AUTOGRAPH LETTER SIGNED (IN GERMAN) TO HALLE.

4 pp., 8vo. *Leipzig, 13th February,* 1889. £5 5s

A very interesting letter to the famous musical conductor Hallé, offering to conduct several of his own compositions in the latter's concert which is to take place in Manchester. He would consider it an honour to take part in Hallé's concert, and therefore does not wish to receive a fee, but only asks for his and his wife's expenses to be paid.

Mentioning his intention to play in the "Popular Concerts" in London and making the curious mistake of referring to the "29th" (of February).

AUTOGRAPH LETTERS—*continued.*

GRIEG (EDWARD)—*continued.*

[414] ——— AUTOGRAPH LETTER SIGNED TO HALLE.

3 pp., 8vo. *Leipzig, 2nd February,* 1893. £4 4s

A cordial letter to the famous musical Conductor Hallé, thanking him for his good advice, and expressing the hope of seeing him in England soon. Mentioning Richter, the famous conductor of Wagner's operas.

[415] GRIMM (Julius Otto, born 1830). German Composer.

AUTOGRAPH LETTER SIGNED (IN GERMAN) TO FRANZ HUFFER.

4 pp., 8vo. *Munster, 24th May,* 1879. £1 5s

(Trans.) :—" . . . I have not composed anything big for the last few years nor published any little things. I hope the near future will be more favourable to my creative desires. In the eight months of our winter concerts, what with choir practises, rehearsals and music lessons, I get to nothing of my own—on the other hand I am now appointed as Royal Director of Music to the Academy here which you so despise." Etc.

[416] GRUTZMACHER (Friedrich, born 1832). Composer and Cellist.

AUTOGRAPH LETTER SIGNED (IN GERMAN).

3 pp., 8vo. *Dresden, 20th August,* 1870. £1 10s

Thanking his correspondent for dedicating and sending several of his compositions to the writer. Mentioning the political situation and expressing the wish of restoration of peace in the near future.

[417] HAHN (Reynaldo, born 1874). Well-known Composer.

FOUR AUTOGRAPH LETTERS SIGNED (IN FRENCH).

5 pp., 8vo. N.D. £1 10s

Four interesting letters, two of which are addressed to the French Composer Xavier Laroux, congratulating him on his success and asking him to sign a petition for obtaining a decoration for the author René Peter.

AUTOGRAPH LETTERS—*continued.*

[418] HALLE (Sir Charles, 1819-1895). The well-known Pianist and Conductor, Associate of Chopin, Liszt, Berlioz.

AUTOGRAPH LETTER SIGNED (IN GERMAN) TO M. HECHT.

3 pp., 8vo. *London, 26th April,* 1885. £2 2s

A very interesting, charming letter concerning a collection which the writer wishes to raise on behalf of the Composer Stephen Heller. "I just returned from Paris, where at last I succeeded in persuading poor Heller to accept a testimonial from his English friends and admirers." He would like to raise a sum which guarantees an annuity of £300 to the blind friend, and asks his correspondent to help him in doing this.

[419] HAYDN (Joseph, 1732-1809). The great Composer.

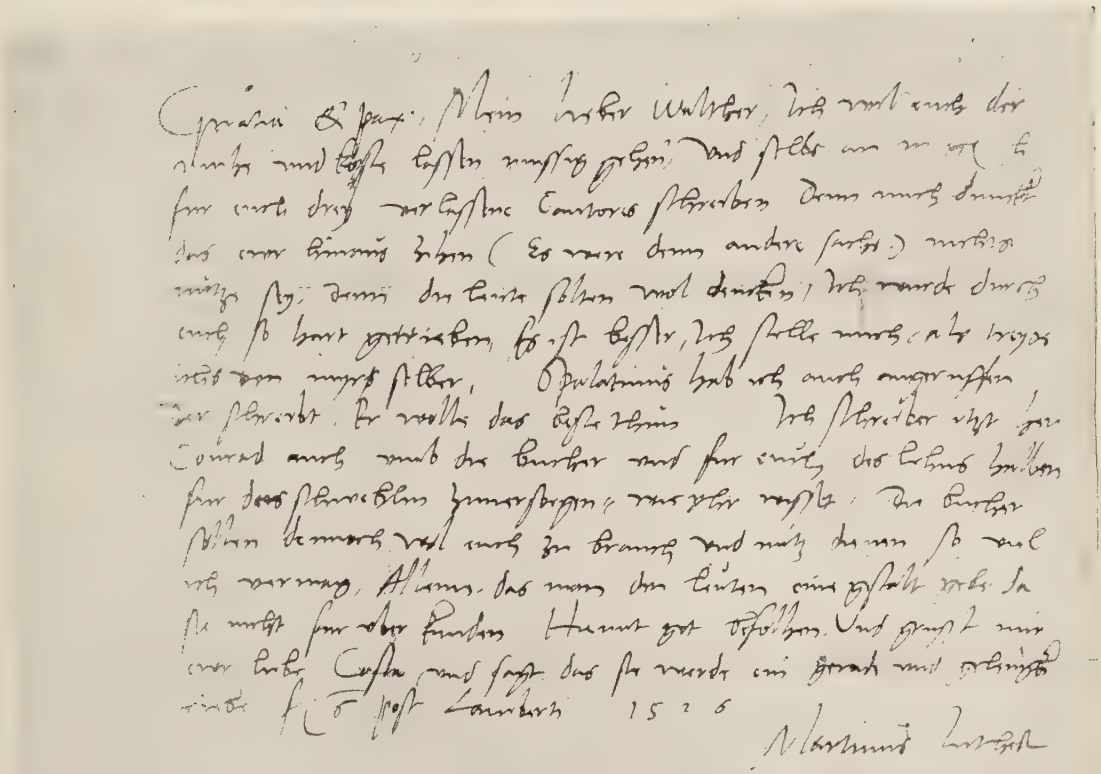
AUTOGRAPH LETTER SIGNED (IN ITALIAN) TO MADAME POLZELLI.

3 pp., 4to. *London, 14th January,* 1792. £63

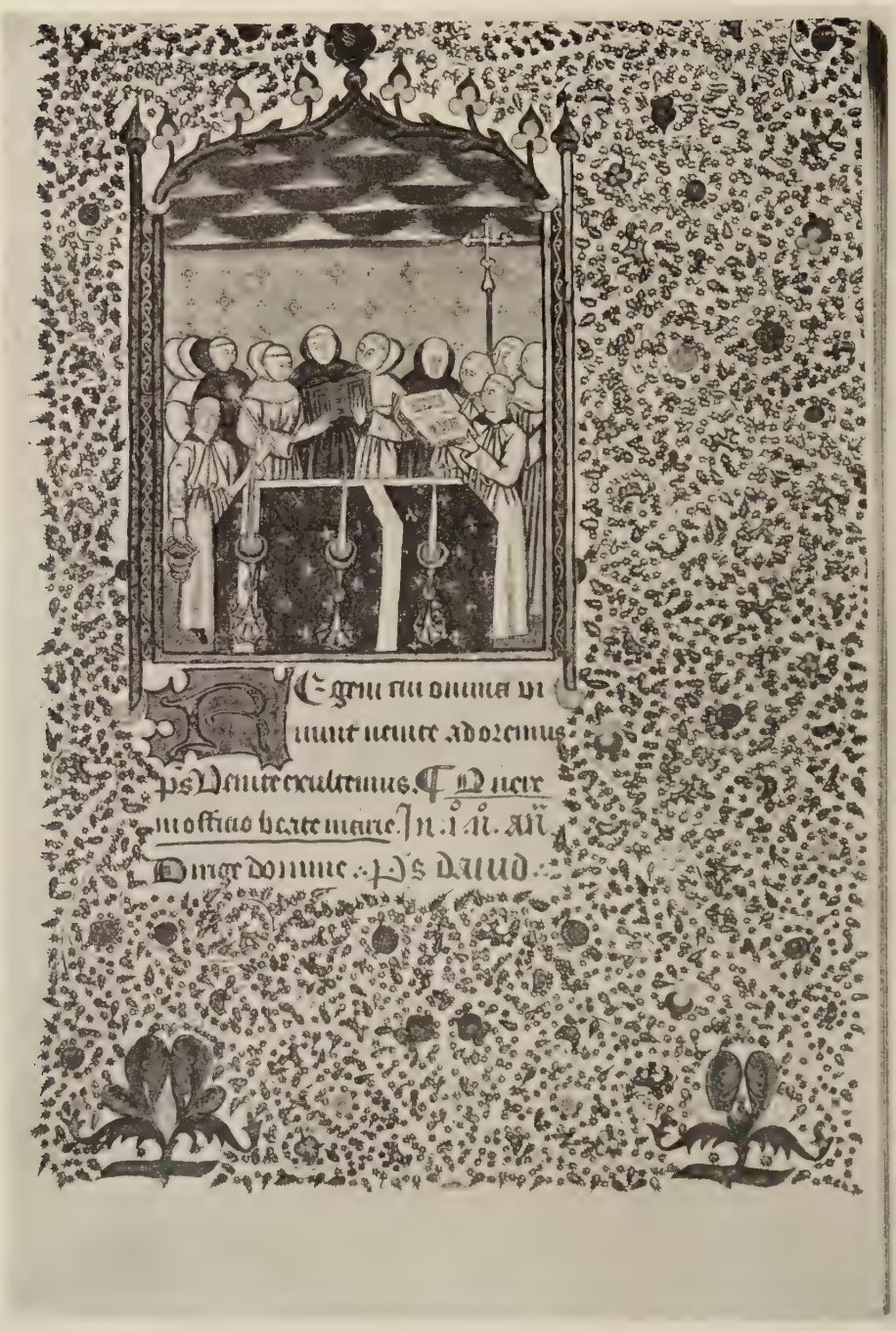
A charming letter with many references to his work and his stay in England. (Trans.) :—"I will welcome your son with all my heart; he will always be cherished as if he were a son of mine. I shall take him with me to Vienna. I shall stay in London until the middle of June, not later, because my Prince and many other circumstances necessitate my return home.

"I seldom go to see your sister as I have too much to do; especially just now since the professional concert has occasioned my pupil Pleizel's coming here so that he may be compared with me. But I am not afraid, because last year I made a big impression on the English, and so I hope to do the same this year again. My opera has not been given because Mr. Gallini has not had the licence from the King, nor will he ever have it. And to tell you the truth, Italian Opera is not in favour at present, and what makes matters worse, only just this morning, at 2 o'clock the Pantheon Theatre was burnt down. Your sister was still engaged for the last part.

"I am keeping tolerably well, but I am almost always in a humour like the English, that is to say, melancholy, and perhaps I shall never recapture that good humour I had while with you.



LUTHER (MARTIN).
Autograph Letter Signed. 1526.
See Item No. 439.



MANUSCRIT HORAE, for the Use of Carpentras.
See Item No. 535.

AUTOGRAPH LETTERS—*continued.*

HAYDN (JOSEPH)—*continued.*

"Oh, my dear Polzelli, you are always in my heart: never shall I forget you.

"I hope you will never forget me, and I beg you to write to me before you get married again; I should like to know the name of the man who is fortunate enough to win you.

"I will be going to Vienna for certain about the middle of June—by way of Holland, Leipzig and Berlin, to see the King of Prussia.

"My dear Polzelli, the Master of the Stables of Prince Esterhazy, Mr. Hander, has written me that you have sold your cymbal; I can't recall your having any other cymbal but mine. You see how they annoy me through you. That infernal fool, my wife, has written so many things that I was forced to reply that I will not go back again there. Now she has got more sense.

"My dear life, weigh this letter well."

[420] ——— A Very Fine Autograph Letter Signed to Mr. Lieber, Music Seller of Paris.

2 pp., 4to. *Vienna, 5th April,* 1789. Autograph address on fly-leaf with wax seal.

(SEE ILLUSTRATION, PLATE NO. XL.) £48

A most important letter entirely on musical matters.

(Trans.):—"I have not heard from you since Mr. Tost wrote to me a long time ago that you had sold 4 symphonies & 6 piano-sonatas. For my part I regret that you have been deceived by Mr. Tost since I owe him the 4 symphonies in that way and he has still to pay the 300 francs for the four pieces. . . Mr. Tost has no claim whatever on me for the 6 Sonatas. Therefore he has deceived you and you can claim your rights in Vienna.

"Now will you please write openly to me how Mr. Tost performs in Paris; if he is liked there and if he bought the 6 Quartettes from you." Etc.

AUTOGRAPH LETTERS—*continued.*

[421] HAYDN (Johann Michael, 1737-1808). Famous Composer of Sacred Music. Brother of Joseph Haydn.

AN EXCEEDINGLY INTERESTING SERIES OF AN AUTOGRAPH LETTER SIGNED BY HAYDN, AND THREE MANUSCRIPTS BY P. W. RETTENSTEINER AND GEORG SCHINN. £36

A series of Autographs of great interest, comprising :—

AUTOGRAPH LETTER SIGNED BY HAYDN to Georg. Schinn, the composer.

3 pp., 4to. Salzburg, 14th March, 1803.

A characteristic letter showing the writer's extraordinary attachment to the town of Salzburg and his circle of friends there. Though pressed to come to Vienna where Count Esterhazy offered him good prospects, he repeatedly refused these offers.

In this letter he speaks of his call to Vienna and thanks his correspondent for the " masterly farewell-song." But he is doubtful whether there will be a farewell at all, as he has offered his services to the Archduke and is determined to remain in Salzburg if he receives adequate payment. One of the attractions of Salzburg was the proximity of Haydn's great friend, a clergyman named Rettensteiner.

RETTENSTEINER (P. W.). Friend of Haydn.

" FAREWELL-SONG." AUTOGRAPH MANUSCRIPT SIGNED " P. W. R."

Comprising 6 verses of eight lines each on 2 pages, 4to.

Being a hymn of friendship, expressing his sadness at his friend's parting; thanking him for his songs and friendship; and good wishes for his future.

SCHINN (Georg). Composer. Pupil of Haydn.

" FAREWELL-CANTATA." AUTOGRAPH MUSICAL MANUSCRIPT SIGNED BY SCHINN.

14 pages, oblong 4to. July, 1803.

The original music to Rettensteiner's " Farewell-Song," which was recast five years later on the occasion of Haydn's death. A note to this effect is written in Schinn's hand at the conclusion of the Cantata.

Also the COMPLETE " FAREWELL-CANTATA " ON HAYDN'S DEATH, being the Original Score for Four Voices, written out and signed by Schinn.

28 pp., oblong folio. April, 1808.

This Cantata is an adaptation of the " Farewell-Song " written by Rettensteiner in 1803, and is in its changed form dedicated to the memory of the departed " on his entering a better world."

AUTOGRAPH LETTERS—*continued.*

[422] HELLER (Stephen, 1813-1888). German Composer and Pianist. Friend of Chopin, Berlioz, Liszt, and others.

AUTOGRAPH LETTER SIGNED TO MOSCHELLES, THE MUSICIAN.

4 pp., 8vo. *Paris, 16th December,* 1843. With a Bar of Music at commencement. £3 18s

A very fine and charming letter. It is written under the impression that Moscheles is about to visit Paris, and Heller is greatly excited at the idea. He heads his letter with a short musical quotation from Mendelssohn, the setting to the words, "Ist es wahr" (Is it true).

(Trans.) :—"Before everything, one word, one question. First of all, the question, for I am so very anxious to know your answer. Is it true what one hears here on all sides, that you are coming to Paris? More than that, this month? O do so, do so! If it is in any way possible, such a visit could only have the best possible effect on an artist and his art. I speak in a somewhat self-interested way because I, more than all others, should rejoice if you came; besides that I am sure that you will believe me, your presence would give me much pleasure, even if you were not my sympathetic friend and patron. Your last letter was a real consolation to me. . . Next week you will receive my next book of studies; may I ask you to watch over that tedious affair. . . I got £2 for the 75 Studies. Hallé is so good as to send you the studies through the French ambassador. Your pupil, Miss Wrey, plays your 'fantasie' quite nicely. . . Please don't forget me should a new batch of 'music-seeking islanders' come to Paris. . . I am very discontented with an article in Schumann's paper by a Mr. Fels . . . who is a great ignoramus by profession. . . Schumann has asked me for an article. So I'm very glad to be able to speak straight out from my heart on the subject of Moscheles, all the more so as Schumann loves you, and will be very pleased about it. . . ."

[423] ——— AUTOGRAPH LETTER SIGNED TO MR. WOOD.

2 pp., 8vo. *Paris, 22nd October,* 1862. With two bars of music in the text. £2 10s

(Trans.) :—"The German and French publishers will be ready to publish the Nocturne and the Polonaise on Nov. 5, and if you do not send me word to the contrary, I shall fix that day for the simultaneous publication in the three countries.

"I should like to make one little change, quite easy to make, for two bars only." Etc.

AUTOGRAPH LETTERS—*continued.*

[424] HERZ (Henri, 1806-1888). Famous German Composer.

AUTOGRAPH LETTER SIGNED.

1 page, 4to. *6th September,* 1826. 12s 6d

Arranging as to his fee for some music lessons.

[425] HILLER (Ferdinand, 1811-1885). The celebrated Composer and Pianist.

AUTOGRAPH LETTER SIGNED TO M. PROBST IN LEIPSIC.

1½ pp., 4to. *Paris, 6th December,* 1830. £1 10s

Informing his correspondent that his engagement with Messrs. Simrock as his publishers is at an end enquiring whether M. Probst will publish certain works for him "though people nowadays are more interested in political than in musical publications."

[426] ——— AUTOGRAPH LETTER SIGNED (IN FRENCH) TO SIR MICHAEL COSTA, MUSICAL COMPOSER.

2 pp., 8vo. *"Conservatorium der Musik, Coeln," 23rd July,* 1870. £1 2s 6d

Concerning rehearsals of some of his pieces which were to be performed at the Birmingham musical festival, and referring to the Franco-German war, which made it difficult for him to leave his home.

[427] ——— AUTOGRAPH LETTER SIGNED (IN ENGLISH).

2 pp., 8vo. *"Conservatorium der Musik," Coeln,* 23rd *July,* 1870. 12s 6d

Concerning his cantata, "Nala and Damajanti," which was performed at the Birmingham Festival in 1871. His correspondent had accepted the part of Nala.

"I am told by Mr. Peyton, that you have kindly accepted the part of Nala in my cantata for Birmingham. I don't believe that the . . . time which just begins, shall allow me to come to London for the band rehearsals—and to have the pleasure to see you before the time of the festival—so I pray you to communicate me what ever you would tell me about my music." Etc.

AUTOGRAPH LETTERS—*continued.*

[428] HUMMEL (Johann Népomucène, 1778-1837). German Composer and Pianist.

AUTOGRAPH LETTER SIGNED TO M. TREITSCHKE.

2 pp., 4to. *Weimar, 20th June,* 1821. £1 10s

Recommending his friend Moltke to the Manager of the Vienna Royal Theatre and expressing his regret at the death of his correspondent's sister.

[429] INGEGNERI (Marc Antonio, died 1592.) Famous Composer of Church music, Maestro di Cappella at Mantua.

FOUR AUTOGRAPH LINES.

21st May, 1592. £7 10s

A testimonial written in the last year of his life, testifying that Francesco di Manego comes regularly to the Cathedral festivals to write the music and that his conduct has been always praiseworthy.

[430] KALKBRENNER (Christian F., 1755-1806). German Composer.

AUTOGRAPH LETTER SIGNED (IN FRENCH) TO "CITOYEN PRESIDENT."

1 page, folio. *Paris, Frimaire I., An. II.* £2 10s

(Trans.) :—"Men of letters and artists are Cosmopolitans, the surface of the earth is their country, and the people who cherish the arts are their brothers. For a long time the National Institute of France has been to me an object of veneration, for a long time my highest ambition has been to make myself worthy to be counted among its members. . . .

"I venture, in consequence, to beg the Institute to accept and to consider with indulgence, an example of the work I am about to publish on 'l'Histoire de la Musique.' A kind reception of this . . . will embolden me to offer you very shortly a Treatise on Harmony and a composition which is in the press at this moment." Etc.

AUTOGRAPH LETTERS—*continued.*

[431] LABLACHE (Louis, 1794-1858). Famous Italian Singer and Actor.

AUTOGRAPH LETTER SIGNED TO CHEVALIER PAER IN PARIS.

1 page, 4to. *London, 17th May,* 1830. £1 10s

Asking his friend to pay the money for the King's concert to Dottore Fossati who will receive and acknowledge it in his stead. Offering his services whenever his friend should want anything done in London.

The addressee, Chevalier Fernand Paër, was a well-known composer and pianist, later director of the Italian and of the Grand Opera in Paris and Professor at the Conservatoire.

[432] LAMPE (John Frederick, 1703-1751). Musical Composer.

AUTOGRAPH INDORSEMENT SIGNED ON THE REVERSE OF A PROOF COPY OF THE TITLE-PAGE OF HIS SONGS AND DUETTOS IN THE OPERA, "THE DRAGON OF WANTLEY."

1738. 18s

The autograph indorsement reads :—

"Revised & corrected by ye author, J. F. Lampe."

[433] LEONCAVALLO (Ruggiero, 1858-1919). The celebrated Composer.

TWO AUTOGRAPH LETTERS SIGNED (IN FRENCH) TO PIERRE LOUYS AND MONSIEUR CHARPENTIER.

3 pages, 8vo. *Paris, June,* 1902. £1 5s

Introducing a friend who wished to be recommended to M. Lockroy (a well-known French politician) in order to explain to him his new system for the application of electricity for the Eiffel Tower.

[434] ——— AUTOGRAPH LETTER SIGNED TO A FRIEND.

2 pp., 8vo. N.D. 12s 6d

A sympathetic letter to a friend whose wife had to undergo an operation, advising him to be careful and patient and to consult the best doctor.

AUTOGRAPH LETTERS—*continued.*

[435] LISZT (Franz, 1811-1886). The celebrated Hungarian Composer and Pianist.

AUTOGRAPH LETTER SIGNED (IN FRENCH) TO HIS SECRETARY, M. BELLONI.

10 pp., 8vo. *Weimar, November,* 1847. With addressed envelope. £6 6s

A fine and interesting letter to his secretary, giving instructions on private and business matters. Mentioning the death of Mendelssohn which had affected him very much. "You know what high esteem I always had of his talent, and with people of wit and talent it is always good to live."

Enquiring whether Berlioz is in Paris; in this case he wishes his secretary to speak to the Composer of the dedication of his opera "Romeo and Juliet" to a certain person to whom he wants to propose. Also mentioning the question of the dedication of Berlioz' opera "La damnation de Faust" to the Prince of Weimar.

Continuing the writer instructs his secretary to be "intelligently generous to the teachers of Blandine, Cosima and Daniel."

Cosima became in later years the second wife of Richard Wagner.

[436] ——— AUTOGRAPH LETTER SIGNED (INITIALS).

4 pp., small 4to. (*Rome*), *9th August,* 1866. £4 4s

A very fine letter, written in French, concerning his work, and other matters.

(Trans.) :—". . . The failure of the convention of September has greatly troubled the imaginations of some here. I myself think that we are fairly safe, but that is an exceptional opinion, and one for which there is no positive guarantee. A few days before Cardinal Hohenlohe left the Vatican I returned to my old corner in the Monte Mario at the Madonna del Rosario. I am quieter there, and enjoy more liberty than anywhere else; consequently, I continue to work as well as I can. Although I should meet nothing but ennui and disagreements outside, I should not complain much, for no one could take from me the satisfaction of employing my time in what I would and can do. My Oratorio, 'Christ,' should be finished by Christmas, and if I have still a few years to live I have in my mind enough to fill them without making myself less dependent on the world, or the opinion or the good graces of anyone—except those for whom I feel affection . . . and who forgot me."

[437] ——— AUTOGRAPH LETTER (IN FRENCH) TO MR. WESSEL.

1 page, 8vo. N.D. £1 5s

Asking his correspondent to send him the best melodies by Schubert published by him, with the words in German and English.

AUTOGRAPH LETTERS—*continued.*

[438] LITOLFF (Henri, 1818-1891). Composer and Music Publisher. Pupil of Moscheles.

SEVEN AUTOGRAPH LETTERS SIGNED TO MOSCHELES.

8 pp., 8vo. *Brunswick,* 1845-1853. £3 3s

An interesting correspondence on private and musical matters, showing the great veneration the writer always felt for his Master.

[439] LUTHER (Martin, 1483-1546). The great German Reformer.

AUTOGRAPH LETTER SIGNED TO JOHANN WALTHER, PRECENTOR OF THE ELECTOR OF SAXE.

1 page, oblong 4to. 1526.

(SEE ILLUSTRATION, PLATE NO. XLI.) £350

Entirely in Luther's hand and of the greatest rarity. He states that he will write to the Elector of Saxe on behalf of Walther's choristers, and that Spalutin (a reformer and friend and advisor of the Elector) will also do his best to help them.

Johann Walther was the precentor of the Elector of Saxe, but in 1526, from motives of economy, the Elector resolved to disband his choir. Thanks to the protests of Luther, to which the above letter refers, he did not carry out this resolution until 1530, although the salaries of the singers were reduced.

(Trans.) :—" Grace and peace be with you, my dear Walther. I will relieve you of your anxieties and expenses, and I will write to His Highness myself on the subject of your three poor choristers. For be persuaded that if you went away, which would be still more serious, it would be of no use, and it would of course be thought that you were besieging me with entreaties. It is better therefore for me to take your cause into my hands, as proceeding from my own initiative. I have also appealed to Spalatin who writes to me that he will do his best to help us. I am also going to address myself to M. Conrad on the subject of the books, and your salaries, and I shall make the recommendations you know of. I suppose however, that the books will continue to remain at your disposal." Etc.

AUTOGRAPH LETTERS—*continued.*

[440] MARCHESI (Luigi, 1755-1829). One of the most famous male sopranos of the 18th century.

AUTOGRAPH LETTER SIGNED TO A FRIEND.

1½ pp., 8vo. *1st July.* N.Y. £2 2s

Referring to a conversation with a fellow mason, stating that whosoever recommended this man to consult him had made a mistake as he is not a man of counsel or possessing political views.

He refers to the "new Magistrate" and hopes he will not fall into the hands of a certain clique who are very prominent on account of their ostentatious behaviour.

[441] MARTINI (J. Paul, 1741-1816). German Musician, settled in Paris, 1767.

AUTOGRAPH LETTER SIGNED TO BENJ. WEST, THE ARTIST.

2 pp., 4to. *3rd March,* 1789. 14s

Relating to some prints and on art matters.

[442] MELBA (Mme. Nellie, born 1865). Famous Singer.

AUTOGRAPH LETTER SIGNED TO MRS. LENNOX.

1½ pp., 8vo. *Ollerton, Notts.* N.D. £1 5s

"I am most anxious to hear you (I mean see you as well) as Nell Gwyn. Do you think you could send me a box for Friday night. It would be so kind if you would send me word." Etc.

AUTOGRAPH LETTERS—*continued.*

[443] MENDELSSOHN-BARTHOLDY (Felix, 1809-1847).

A Remarkable Collection of Letters, Manuscripts, etc., comprising :—

Twelve Autograph Letters Signed to Haley Holm, Dr. Spires, F. Brockland, Mr. Montag, Minister of the King of Prussia, etc.

17 pp., 8vo and 4to.

Autograph Musical Manuscript with words of two Folk Songs.

5 pages, folio.

And a Collection of Contemporary Transcripts of Letters from William Bartholomew to Mendelssohn on the Translation of "Elijah."

32 pp., folio. 1846-7. £135

Of the greatest interest. In the letters he mentions his *St. Paul*, and a command performance before the King of Saxony of his *Œdipus Coloneus*, and respecting an audience of the King of Prussia to explain his attitude concerning the proposal of Eichhorn the Minister, to appoint him to the direction of all matters relative to Church music in the Lutheran Church. He refers to the birth of his eldest son, asks Dr. Spires to fix another time for his visit as he wishes to attend a concert of Mlle. Schloss, and announces his decision of not writing an opera on *The Tempest* for the season of 1847.

(Trans.) :—" With God's help she recovered after four terrible days. . . . Cecilie and the boy, thank God, are so well and lively, I am now happy and thankful. As you rightly said, it is a serious moment in one's life, but how much I feel when I see my wife restored to me with the Child in her arms, I cannot write it to you. . . We have passed together through such a happy and important moment of our lives, and opened our hearts to one another with all that was passing in them. I will not give up hope that the effects of such moments of intimacy will endure and cannot be only momentary."

" It was a great honour and pleasure for me to receive . . . all the kind and thoughtful things which you say about my St. Paul . . . your kind

AUTOGRAPH LETTERS—*continued.*

MENDELSSOHN-BARTHOLDY (FELIX)—*continued.*

expression about my music; the highest success that I could wish is that so highly esteemed an artist should be satisfied with my work, and tell me so. Just because I rate public opinion less highly than do many others, a judgment such as yours has double value." Etc.

". . . . I cannot help once more urgently begging you to tell me what I owe you for the beautiful piano that you were kind enough to lend me for the whole of my stay here. Last summer, in Soden, because of my short stay, I could accept such a loan as a new mark of your kindness, but this time being so much longer, it is quite another matter." Etc.

"Herr v. Küstmer has the score of my music to *Œdipus* in hand, and no doubt will do the same for the copying out . . . so that my presence in person is not actually necessary for the rehearsals of the music, now that, as you say, His Majesty has fixed the end of this, or the commencement of next month for the performance, so I have arranged to arrive in Berlin about the middle of August, in about three weeks' time, and there will be no hindrance on my side to carrying out the King's wishes. . . .

"The King, Herr von Masson writes me, will come back to 'Sans Souci' towards the end of August, in any case, but will go to the manœuvres in September, and will not return until the end of September. If the performance is postponed now, it would have to wait over until the end of September, when I should be in a great difficulty; it would be most difficult, if not impossible, to be in Berlin then . . . therefore, I beg you, dear sir, to set to work with all speed on the preparations for the performance." Etc.

". . . I have decided in no event to write the *Tempest* Opera for the 1847 season, all the more so as I must consider it really impossible to master such material, in a language which is strange to me, in so short a time, and then to rehearse and produce the piece—it is simply not possible. I advised Mr. Lumley of this some time since, but as I have lately seen a programme of his theatre, in which, officially of course, my opera is named as one of the novelties of this season (after I had expressly asked him not to authorise such notices, because I do not consider it right to speak to the Public about things which are not quite certain). I have written to him again to-day, have sent him back the libretto for the present, so as to make everything clear between us, and have called upon him to at once leave my name out of all the programmes of the Italian Theatre." Etc.

AUTOGRAPH LETTERS—*continued.*

MENDELSSOHN-BARTHOLDY (FELIX)—*continued.*

[444] ——— AUTOGRAPH LETTER SIGNED (IN ENGLISH) TO HENRY F. CHORLEY.

5 pp., 8vo. *Leipzig, 21st July,* 1840. £12 10s

A long and very interesting letter, stating that he has sent his acceptance for the Birmingham Festival, discussing plans for a new oratorio, mentioning Liszt and many other famous musicians, describing his new "Lobgesang,' 'and proposing to give a Charity Concert in London.

". . . I have thought very often of our Oratorio plan, and although I could not reconcile myself to the idea of introducing Dives and Lazarus, your sketches have given me another idea for the introduction of my favourite plan, which I think is the right one, and which I long to communicate to you & to hear your opinion of it. . . As for your opening of the 2nd part, with the verses 31 &c. from Matth. Ch. 25, it is a glorious idea, and that of course must remain, but 'mündlich, mundlich!' I was glad to hear that you liked Liszt so much; he is such an extraordinary artist! He wrote me that he would probably assist to the festival at Birmingham, but I hear he has given a Concert at Mayence one of these days. . . . I hope you will like my new 'Lobgesang' or 'Song of Praise' which we performed here at the Festival, and which they will give at Birmingham on the 2nd morning. It is a kind of universal thanksgiving, on the words of the last Psalm, 'let all that hath breath praise God,' the instruments begin it with a Symphony of 3 movements but then it will not do, and the voices take it up and continue it with different feelings and words, Solo's & Choruses' till they all unite again in the same words." Etc.

[445] ——— AUTOGRAPH LETTER SIGNED TO JENNY LIND.

2 pp., 8vo. *Leipzig, 25th January,* 1846. £5 5s

An amicable letter to the famous singer, asking her to allow two of his friends to attend a rehearsal of either the opera or the concert in which she takes part; one of the gentlemen being the father of Clara Wieck-Schumann, the famous pianist. Also inviting his correspondent to repeat her visit to Leipzig.

[446] ——— AUTOGRAPH LETTER SIGNED (IN ENGLISH).

1 page, 8vo. *London, 26th June,* 1842. £2 10s

Making an appointment "that I might become acquainted with your score."

AUTOGRAPH LETTERS—*continued.*

[447] MERCADANTE (Saverio, 1797-1870). Italian composer. Director of the Naples Conservatoire.

AUTOGRAPH LETTER SIGNED TO THE CELLIST, SIG. SELIGMAN.

1 page, 4to. *25th April,* 1846. 15s

An amicable letter confirming an appointment for the following day.

[448] MEYERBEER (Jacob, 1791-1864). German Musical Composer.

AUTOGRAPH LETTER SIGNED TO THE DIRECTOR OF THE THEATRE ROYAL IN DRESDEN.

3 pp., 4to. *Berlin, 13th January,* 1845. £3 10s

An interesting letter on various singers engaged in Dresden. Asking whether they could sing certain parts in his opera at Berlin and whether it will be possible to have leave for them. Promising to ask Jenny Lind to have her portrait drawn for the book his correspondent is publishing, and enquiring about his brother Michel's work, "Struensee."

The latter, Michel Beer, wrote the above-mentioned drama to which Jacob Meyerbeer wrote the incidental music.

[449] ——— AUTOGRAPH LETTER SIGNED TO SCHLESINGER.

2½ pages, 4to. *21st March,* 1847. £3 10s

Referring to his opera "Ein Feldlager in Schlesien" and discussing conditions on which the overture might be published.

[450] ——— AUTOGRAPH LETTER SIGNED (IN FRENCH) TO THE SECRETARY OF THE LONDON MUSICAL SOCIETY.

1½ pp., 8vo. *London, 20th July,* 1859. £2 10s

Thanking the Musical Society for the honour they had bestowed on the writer by making him an honorary member, and expressing his best wishes for the prosperity of this useful and interesting institution.

AUTOGRAPH LETTERS—*continued.*

MEYERBEER (JACOB)—*continued.*

[451] ——— AUTOGRAPH LETTER SIGNED TO SCHLESINGER.

2 pp., 4to. *12th December,* 1844. £2 10s

Written on the day of the first production of his opera "Ein Feldlager in Schlesien" and apologising for an error in sending tickets.

[452] ——— AUTOGRAPH LETTER SIGNED (IN FRENCH) TO PROFESSOR REDIAL AT THE IMPERIAL CONSERVATOIRE OF MUSIC.

1 page, 4to. *Berlin, 25th June,* 1856. £2 2s

Introducing Estelle Meiller, who wished to enter the Conservatoire.

[453] ——— AUTOGRAPH LETTER SIGNED TO "MON CHER DIRECTEUR."

1 page, 8vo. *3rd May,* 1827. £1 10s

"Malgré tous mes efforts il m'a été impossible d'arranger le dossier de manière de pouvoir rester samedi. . . .

"Je viendrai ce soir au théâtre pour vous faire mes adieux car j'ai encore à vous dire quelque chose."

[454] ——— AUTOGRAPH LETTER SIGNED TO GEORGE SMART.

2 pp., 4to. *Paris, 26th October,* 1825. £1 10s

Referring to his opera "Emma di Resburgo," and hoping to be able to send some music for a London concert should the health of his father allow him to search for it.

Meyerbeer's opera "Emma di Resburgo" was received with enthusiasm in Venice in 1820, and later in Germany under the title "Emma von Leicester."

[455] ——— AUTOGRAPH LETTER SIGNED (IN GERMAN).

1 page, 8vo. N.D. £1 1s

Expressing the writer's regret at being unable to see his correspondent and asking him to make another appointment.

AUTOGRAPH LETTERS—*continued.*

[456] MORLACCHI (Francesco, 1784-1841). Italian Composer.

AUTOGRAPH LETTER SIGNED TO THE SECRETARY OF THE ROYAL THEATRE AT DRESDEN, MR. CHARLES WINKLER.

3 pp., 8vo. *Carlsbad, 2nd July,* 1829. £1 10s

Informing his friend that Signor Maresciallo has spoken about his affair to the Minister who is favourably disposed to him and asking him to continue doing his best for him too.

[457] MOSCHELES (Ignaz, 1794-1870). German Composer.

AUTOGRAPH LETTER SIGNED (IN FRENCH) TO MONSIEUR NORBLAIN.

1 page, 8vo. *20th January,* 1823. With seal. £1 5s

(Trans.) :—" The quantity of my affairs, and the suddenness of my departure caused by a letter I received from London, prevented me from having the pleasure of paying you a personal visit to express to you the pleasure and the satisfaction accorded me by being accompanied by you." Etc.

[458] NICOLAI (Otto, 1810-1849). Eminent Composer and Conductor. Founder of the Vienna Philharmonic Concerts. Composer of " The Merry Wives of Windsor."

AUTOGRAPH LETTER SIGNED TO THE EDITOR OF THE " WIENER MUSIK-ZEITUNG."

1½ pp., 4to. *Vienna, 20th December,* 1841. £3 3s

An interesting letter accompanying his Sonata Op. 27 which he sends his correspondent for review in his paper.

" This sonata was composed seven years ago, and it was my intention to dedicate it to the memory of Beethoven, but this hero of instrumental music unfortunately died so soon that I could not in his lifetime offer him a creation of my muse. I refrain now from giving the Sonata this title; for the older we grow the more misgivings we have at everything, and the more we see how little we are worth! "

AUTOGRAPH LETTERS—*continued.*

[459] PAER (Ferdinand, 1771-1839). Italian Composer and Pianist.
AUTOGRAPH LETTER SIGNED TO M. SAUVAN.
1¼ page, 4to. *Paris, 9th December,* 1822. £2 2s
A friendly letter recommending Vaccari, the first violinist of the King of Spain, who had enchanted everyone by his playing at a concert in the Tuileries, and asking his friend to come to Vaccari's concert a few days later and write a few words about it in his paper.

[460] ——— AUTOGRAPH LETTER SIGNED TO M. SEVERINI.
1 page, 4to. *Paris, 29th September.* N.Y. £1 10s
Asking his correspondent to see the General and make the necessary preparations for the ceremony which is to take place at the Hôtel des Invalides.

[461] ——— AUTOGRAPH LETTER SIGNED TO M. DE PERTHES.
1 page, 4to. *Paris, 16th June,* 1830. £1 5s
Announcing with regret that he has had to postpone his soirée fixed for the morrow until the following week, and hoping then to see Perthes whose friendship he so highly values.

[462] PANSERON (Auguste, 1796-1859). French Composer.
AUTOGRAPH LETTER SIGNED TO M. MICHEL.
1½ pp., 8vo. (1851.) 12s 6d
"Je vous remercie mille fois d'avoir bien voulu excuser la faute involontaire que notre comité avait comise.
"Je viens d'obtenir que 500 prospectus seront tirés aujourdhui et la faute sera au moins réparée." Etc.

[463] PASTA (Giuditta, 1798-1865). Well-known Italian Singer.
AUTOGRAPH LETTER SIGNED TO THE FAMOUS SINGER, MADEMOISELLE CAVANTI.
1 page, 8vo. *Como, 9th June,* N.Y. 15s
An amicable letter sending her best wishes to her friend.

AUTOGRAPH LETTERS—*continued.*

[464] PATTI (Adelina, born 1843). Famous Singer.

RECEIPT SIGNED.

1 page, 8vo. *London, 6th July,* 1874. £2 2s

Receipt Signed by Adelina Patti for £2,100 received from F. Gye.

"Pour huit représentations : 11, 13, 17, 19, 23, 27, 30 Juin et 3 Juillet a deux cents guinées chacune, quatre concerts 8, 15, 20 June et 4 Juillet à cent guinées."

[465] PEPUSCH (John Christopher, 1667-1752). Famous Composer and Teacher. Arranged overture and airs in "The Beggar's Opera," 1728.

AUTOGRAPH LETTER SIGNED TO JOHN IMMINS, HIS AMANUENSIS. ALSO ONE PAGE OF MUSIC.

Together 2 pp., folio. N.D. £9 10s

Sending John Immins, his amanuensis, a copy of a piece of music by Constanzo Porta, an Italian composer.

"Here is inclosed an other pieece of musick upon the same words as that I send you before. The curiosity of it is that the inversion of the former Motett, the treble of this is the Bass of the former, sung or writt backwards and so are all the rest of the parts inverted. The authors name is Constanzo Porta, he chose those words on purpose for this artificial contrivance, alluring by it that nobody would take it for the same pieece, but those that had the key to it. I am exceedingly glad to hear of your having found a good voice but I recommend you not to neglect the other children. My Lord desired me to give his service to you all and he drinks your healths and to the advancement of music every day. I am dear Sir yours and all the Harmonious Bretheren's." Etc.

[466] ——— AUTOGRAPH LETTER SIGNED TO JOHN IMMINS, HIS AMANUENSIS. ALSO ONE PAGE OF MUSIC ENTITLED "RAGIONAMENTO."

Together 2 pp., folio. N.D. £8 10s

In his letter Pepusch makes reference to the accompanying music.

"I am much pleased to find you are so hearty in the pursuit of your studies, as also of your having mett with a Boy that has a good genious. I send you by this a piece of musick which was composed about 200 year agoe, in my next I will give you a further account of it." Etc.

AUTOGRAPH LETTERS—*continued.*

[467] PERSIANI (Fanny, 1812-1867). One of the most accomplished Italian Singers of the 19th century.

AUTOGRAPH LETTER SIGNED TO M. TADOLINI.

1 page, 8vo. *Paris, 29th December,* 1837. £1 1s

An interesting letter referring to the writer singing the soprano part in the opera "Zelmira," also suggesting to perform the beautiful Duet from "Lucia" and to arrange with Duprez the choice of a piece they will sing together.

The latter was a celebrated Tenor and Composer.

[468] ——— AUTOGRAPH LETTER SIGNED (IN ITALIAN) TO A FRIEND.

1 page, 8vo. *27th June,* 1839. 10s 6d

Announcing her willingness to sing with her correspondent in a concert taking place the following evening, and expressing her regret at being unable to procure her a ticket for a box.

[469] PERTI (Giacomo Antonio, 1661-1756). Famous Church Composer.

AUTOGRAPH LETTER SIGNED TO SIGNOR ALBERGATI.

1 page, 8vo. *9th June,* 1699. £3 3s

(Trans.): "I have been to the Marquis Gaspare Maluezzi and have confined to him the accomplished business. He replied that Their Graces, his nephews and he himself have determined not to give his Theatre to anyone for less than 60 pistoles. However, in order to serve Your most illustrious Lordship he is contented with 40 pistoles, the same price that the others have paid to him, but no one has ever had it at this price before."

[470] PRAETORIUS (Michael, 1571-1621). Famous Composer of Church and secular music. Kapellmeister at Lüneburg.

AUTOGRAPH LETTER SIGNED TO HEINRICH HARTWIG, SECRETARY OF THE CONVENT OF WOLFENBUETTEL.

3 pp., folio. *26th September,* 1608. £25

A fine and interesting letter referring to the promotion which he is prepared to accept "though in truth I consider myself much too small, incapable and inefficient for such high office, besides fearing that I might draw down upon me the displeasure of some noble people."

As he has given up his studies during the last fifteen years he asks his correspondent to send him a letter testifying his graduation.

AUTOGRAPH LETTERS—*continued.*

[471] RAFF (Joseph Joachim, 1822-1882). Well-known Composer and Music Critic. Pupil of Mendelssohn, Protégé of Liszt.

AUTOGRAPH LETTER SIGNED TO A FRIEND.

3 pp., 8vo. *Weimar, 5th August,* 1854. £3 10s

An interesting letter dealing with the writer's book "Die Wagnerfrage" the first volume of which he had just finished. Also referring to his opera "Simson" the performance of which has to be postponed owing to the lack of a suitable Tenor.

Continuing the writer reports on a bluff in regard to certain "Minnelieder" published by Stade, mentions Liszt, Hoffmann von Fallersleben and H. von Liliencron.

[472] RESZKE (Jean de, 1850-1925). Famous Singer.

AUTOGRAPH LETTER SIGNED.

1 page, 8vo. *Paris, March,* 1893. 10s 6d

Accepting an invitation for himself and his brother.

[473] RICHTER (Hans, born 1843). Celebrated Musical Conductor.

AUTOGRAPH LETTER SIGNED TO A FRIEND.

1 page, 8vo. N.D. 10s 6d

A polite note expressing his regret at being unable to accept his friend's invitation owing to a rehearsal for "Goetterdämmerung."

[474] ROGER (Gustave H., 1815-1879). Eminent French Singer.

AUTOGRAPH LETTER SIGNED TO M. MONTANBRY.

1 page, 8vo. *3rd February,* 1862. 12s 6d

"Merci mon cher Montanbry, de ce que vous avez fait hier; c'est le dévouement d'un bon camarade et d'un homme d'esprit; mais si je souhaite pour moi d'être à même de vous rendre la pareille, je ne puis le souhaiter pour vous, car ce serait vous condamner à la mauvaise journée que j'ai passée hier."

[475] ——— AUTOGRAPH LETTER SIGNED (IN FRENCH) TO M. THOMAS.

2½ pp., 8vo. *1st August,* 1844. 12s 6d

Asking permission to cancel an engagement with M. Thomas at Cambray, as his other engagements will take him from the district at that time, and suggesting other singers to take his place.

AUTOGRAPH LETTERS—*continued.*

[476] RONCONI (Domenico, 1772-1836). Famous Italian Singer and Actor.

AUTOGRAPH LETTER SIGNED (IN ITALIAN) TO SIGNOR CARISSIMI.

1 page, 4to. *Milan, 2nd September,* 1829. 15s

Testifying that Signor Francesco Comencini is proficient in the art of Music and especially in the teaching of singing.

[477] RONCONI (Giorgio, 1810-1890). Celebrated Italian Singer.

AUTOGRAPH LETTER SIGNED (IN ITALIAN) TO COUNT PANHERONI.

3 pp., 8vo. *Paris, 2nd November,* 1848. £1 10s

An affectionate and amusing letter on domestic and personal matters, and referring to the revolution under which the country was still languishing. He promises to pay a visit to his home in the following year, bringing with him a souvenir of the revolution and of Louis Philippe.

[478] ROSSINI (Gioacchino, 1792-1868). Great Italian Musical Composer.

AUTOGRAPH LETTER SIGNED TO A FRIEND.

1 page, 4to. *Passy near Paris, 2nd July,* 1868. £3 3s

A charming letter written in the last year of the great composer's life, referring to the illness from which he had been suffering for months and from which he had hardly recovered sufficiently to be able to hold a pen in his hand. He wishes, however, to thank his correspondent for his kind and flattering letter for which he is deeply grateful.

[479] ——— AUTOGRAPH LETTER SIGNED TO THE WELL-KNOWN PIANIST AND COMPOSER FERDINAND PAER.

1 page, 4to. N.D. £2 2s

An interesting letter, stating that the score of his "Turco in Italia" has been shortened and is now complete in one Act; he has sent it to Signor Andreoti from whom his correspondent can have it.

AUTOGRAPH LETTERS—*continued.*

[480] ROZE (Marie, born 1846). Famous French Singer.
AUTOGRAPH LETTER SIGNED TO MRS. BURT.
3 pp., oblong 8vo. *Liverpool (7th January,* 1887.) With addressed envelope. 12s 6d

Apologising for her servant having insufficiently stamped a previous letter and expressing a wish to hear from her correspondent's daughter.

[481] RUBINI (G. B., 1795-1854). Famous Italian Tenor.
AUTOGRAPH LETTER SIGNED (IN ITALIAN).
1 page, 4to. *Warsaw, 14th May,* 1844. 15s

Asking his friend to give him all possible help and information with regard to a projected visit to Vienna where he intends to give a concert.

[482] SACCHINI (Marie Gaspard, 1734-1786). Musical Composer; called "the Racine of Music."
AUTOGRAPH LETTER (THIRD PERSON).
1 page, 8vo. N.D. £1 1s

Expressing his regret at being unable to see his correspondent and to be of service to the Marchioness de Villette, as the writer is out of town.
The letter is slightly damaged.

[483] SAINT-SAENS (Camille, 1835-1921). The great French Composer.
AUTOGRAPH LETTER SIGNED.
8vo. *Paris, 23rd August,* 1894. £1 5s

A humorous note announcing his impending visit at his correspondent's house.

[484] ——— AUTOGRAPH LETTER SIGNED.
2 pp., 8vo. *7th December,* 1859. £1 10s

"Je préfère de beaucoup cette nouvelle combinaison, qui me permet de m'occuper à loisir de l'organisation de ma messe de minuit." Etc.

[485] SAURET (Emile, 1852-). Violinist.
AUTOGRAPH LETTER SIGNED TO MISS STELFOX.
1 page, 8vo. *London, 6th May,* 1903. 12s 6d

"Mr. E. . . told me you wished to take lessons from me and you would like to begin as soon as possible. If Friday next suits you I can give you the first lesson at 10.30 a.m." Etc.

AUTOGRAPH LETTERS—*continued.*

[486] SCHINDLER (Anton, 1796-1864). Devoted Friend, Secretary and Biographer of Beethoven.

AUTOGRAPH LETTER SIGNED TO MUSIKDIRECTOR KIETZ.

2 pp., 4to. *Aachen, 25th April,* 1839. £5 5s

A fine and interesting letter giving Beethoven's own opinion of the size of the orchestra for the performance of his symphonies. In sending Beethoven's "Sinfonia Eroica" to his correspondent the writer finds that the score he possesses is different from what he thought.

"In looking through the orchestral parts I notice to my horror that the whole lot consists of solo-parts only as Herr Ries had arranged and performed them here. I cried for vengeance at the top of my voice, and a vision proved to me that my late friend and master had heard me. I saw how Beethoven was pulling the hair of his faithless pupil Ries with his rough fists on account of the sacrilege of his works and how Ries was condemned by the celestial Areopagus—with Mozart as President—to copy out solo-parts for all eternity. If Beethoven had seen such sacrilege whilst he was alive he would have beaten him to death."

Beethoven did not want the orchestra for his symphonies to consist of more than sixty instruments because he did not wish to produce noisy music; he maintained that a larger orchestra would never be able to render the numerous and ever changing modulations according to his ideas. This was also the reason why he never liked to hear of the performance of his symphonies by the big Vienna "Musikverein," but only paid heed to the performances of the "Concerts spirituels."

"I wish I could make Mendelssohn acquainted with the horrors of these solo-parts!"

[487] SCHUMANN (Clara, 1819-1896). Pianist. Wife of Robert A. Schumann, the Composer.

AUTOGRAPH LETTER SIGNED (IN GERMAN) TO GEORG HENSCHEL.

3¼ pp., 8vo. *Fleins, 24th March,* 1881. £2 10s

Referring to Henschel's intention to leave London and regretting she would not be able to see him at Fleins, as she was leaving for Baden.

(Trans.):—". . . Do you mean to leave Europe altogether? I thought you were so happy and content in London! . . . What can Brahms have said about it? He has probably played you his new concerto?" Etc.

In 1881, Henschel was appointed conductor of the newly founded Symphony Orchestra at Boston, which he conducted for the first three seasons. He returned to England in 1884.

AUTOGRAPH LETTERS—*continued.*

[488] SCHUMANN (Robert, 1810-1856). Celebrated Composer and Pianist.

AUTOGRAPH LETTER SIGNED (IN GERMAN) TO RICHARD POHN.

4 pp., 8vo. *6th February,* 1854. £2 10s

An interesting letter referring to the musicians of the past and the future, and mentioning Bach, Handel and Beethoven as musicians of the future. He asks Pohl his opinion of Wagner; replies to criticisms on his Symphonies, Trios and Songs; and mentions an unfinished Requiem.

[489] SPAGNOLETTI (Paolo D., 1768-1834). Famous Violinist.

AUTOGRAPH LETTER SIGNED TO MAXWELL GORDON.

2 pp., 4to. *London, 26th September,* 1823. Autograph address and wax seal on fly-leaf. £3 10s

An exceedingly rare and most interesting letter entirely in the hand of this great violinist. In it he discusses the proposed purchase of a Panormo for £30, comparing it with an Amati, a Guarnerius, and a Stradivarius, also the very high prices they brought when sold.

[490] SPOHR (Louis, 1784-1859). Famous Musician. One of the greatest Composers of modern times.

AUTOGRAPH LETTER SIGNED TO HIS FRIEND SCHWENCKE.

3 pp., 4to. *Cassel, 29th April,* 1852. £7 10s

A splendid letter of exceptional interest giving a detailed description of the conversion of his opera "Faust" into a Grand Opera with recitatives for the Italian Opera in London.

(Trans.) :—"I undertook this task at the wish of Prince Albert and the Queen of England who want to hear it this Season at the Covent Garden Theatre. The Manager, Mr. Gye, only came to me at the end of January, and I therefore had not much time to lose. The work proved to be much more voluminous than I had anticipated, as I had to change all the dialogue scenes first in order to fit them to the musical composition. I think I succeeded quite well in this, and the opera has now an entirely new, and, I am told, artistically finished form which ought to increase its effect. I did not however alter a single note of the old score; the harmony of the work would only have lost by doing so; I tried on the contrary to carry myself back to the freshness of my young days, so that the new part should blend with the style of the old one. I shall go to London to conduct the first performance myself, providing the Elector against whom I am still at law in matters of my leave, will not put new difficulties in my way."

AUTOGRAPH LETTERS—*continued.*

SPOHR (LOUIS)—*continued.*

[491] ——— AUTOGRAPH LETTER SIGNED.

3 pp., 4to. *Cassel, 6th January,* 1840. £7 10s

A long and particularly interesting letter in which he refers to his concerts and the appreciation of the English for his music.

(Trans.) :—". . . At our third concert which is to take place next Friday we are only giving things you already know. But I hope to so arrange the programme of the fourth and last that a journey here will repay you. If I am not mistaken, you have not heard my 4th Symphony, and I could give that. The 5th, which has just been produced in Vienna and which I specially wrote for the concerts there, was given this winter at the 2nd of our concerts here. The new historical Symphony I cannot produce publicly this winter as I have arranged for it to be the exclusive property of the Philharmonic Society in London for one year. It will only be my property again after next Autumn, and I am looking forward with great pleasure to telling you many interesting details of our English travels. This was indeed one of the greatest events of my artistic life. I should never have thought that the English would be susceptible to good music or have such depth of feeling. My oratorio has become very dear to me after hearing the way in which it was produced and received over there. . . .

"I have undertaken to write a new Oratorio for the next Musical Festival in Norwich. . . I have already finished the first part. It is called the 'Fall of Babylon,' & is principally in Biblical words which promise the Composer many very varied & interesting moments. I am composing with great enjoyment." Etc.

[492] ——— AUTOGRAPH LETTER SIGNED (IN GERMAN) TO F. J. ROCHLITZ, FOUNDER OF THE "ALLGEMEINE MUSIKALISCHE ZEITUNG."

3 pp., 4to. *Cassel, 25th May,* 1826. £7 10s

He speaks with enthusiasm of the triumph at the Düsseldorf festival of his oratorio "The Last Judgment." He was delighted with the choral performance, but the orchestra was inferior to that of Cassel. The applause at both performances —for the oratorio was repeated for the benefit of the Greeks fighting for their independence—was the most enthusiastic he had witnessed. It would probably be performed again at Cassel for the same cause.

[493] ——— AUTOGRAPH LETTER SIGNED (IN GERMAN).

1½ pp., 4to. *19th July,* 1843. £4 10s

An interesting letter referring to the great Composer's second concert in London "which the Queen and other persons of high rank had honoured with their visit." He had expected the same remuneration as for his previous concert, but hearing that the financial success was not brilliant he is "ready to forego half of the expected and, as I believe, also well-earned fees" and to content himself with the £15 offered to him.

AUTOGRAPH LETTERS—*continued.*

SPOHR (LOUIS)—*continued.*

[494] ——— AUTOGRAPH LETTER SIGNED TO HERR VON HOLLEBEN.

2½ pp., 4to. *Gotha, 13th April,* 1821. £4 4s

(Trans.) :—" . . . I hope you have not given up the praiseworthy habit of making a walking tour every summer. I invite you to wander over the Harz district next time, and beg you to invite us to join you. We will bring the whole kit and make up a stately caravan. There will be no lack of jokes, old and new. We can give you some good music, too, here in Gandersheim, for many of my best pupils live here. . . .

" Schert's Concerts seem to have gone off fairly well. They were chiefly attended by numerous friends. The music was fairly well performed.

" There are some printer's errors in my reports from Paris, which quite alter the sense; as in the last, instead of ' The French think that the performance of a foreigner which is not in their own style, is *too* simple,' is printed ' too bad.' " Etc.

[495] ——— AUTOGRAPH LETTER SIGNED TO TOBIAS HASLINGER, MUSIC PUBLISHER, OF VIENNA.

3 pp., 4to. *Cassel, 3rd March,* 1827. £4 4s

" . . . I shall soon be in a position to send you my manuscripts to publish. If these suppositions of mine are not correct, I can at least promise that you shall publish my Violin School . . . but I will not conceal from you the fact that I shall not go on to that work until I lose my taste & inventive powers for dramatic & instrumental composition." Etc.

[496] ——— AUTOGRAPH LETTER SIGNED (IN GERMAN) TO M. SCHWENCKE IN HAMBURG.

3 pp., 4to. *23rd September,* 1819. £3 10s

Announcing his impending visit to Hamburg and asking his friend to take the same rooms for himself and his wife which they occupied during their last visit.

[497] ——— AUTOGRAPH LETTER SIGNED (IN GERMAN).

3 pp., 4to. *Gandersheim, 24th December,* 1819. £3 10s

A long and interesting letter, in which he requests his correspondent to engage rooms for him in the neighbourhood of the Philharmonic Society, as he and his wife would arrive in London on the 15th or 16th February. He further asks for an introduction to the Custom House at Dover.

(Continued over)

AUTOGRAPH LETTERS—*continued.*

SPOHR (LOUIS)—*continued.*

(Trans.) :—" . . . You will be good enough to procure for me an Introduction to the Custom House at Dover, that my instrument and other packages may be admitted free of duty. . . Could you recommend me to some one at Dover who speaks French? for it would relieve me from much anxiety, as I do not understand a word of English. . . . I am in great doubt also about my numerous letters of introduction, many of which are sealed. Are they really so strict in this respect, and what must I do to get the sealed letters over the frontiers?"

[498] ——— AUTOGRAPH LETTER SIGNED (IN GERMAN).

1 page, 4to. *Gotha, 5th April,* 1808. £2 2s

Thanking his correspondent for the choice and dispatch of a piano which pleases him very much and asking to whom he should pay the money for the same.

[499] ——— AUTOGRAPH LETTER SIGNED (IN GERMAN).

4 pp., 4to. *Cassel, 2nd May,* 1823. £1 10s

An interesting letter on musical matters. Written soon after his appointment as Kapellmeister at Cassel.

[500] SPONTINI (Gaspardo L. P., 1774-1851). Italian Composer.

AUTOGRAPH LETTER SIGNED TO SIGISMUND NEUKOMM.

4 pages, 4to. *Sevres, 9th July,* 1818. £7 10s

A long and extremely interesting letter addressed to Sigismund Neukomm, the composer, entirely on musical matters.

He sends his new version of " Fernand Cortez," originally produced before Napoleon in 1809, and which was revived in May, 1817, in an entirely new shape; expresses his approval of Neukomm's last mass, but regrets he cannot send his " Bacchanale " as he only has two copies which have been sent to the King of Prussia, to whom it was dedicated, and the Grand Duc de Darmstadt. He mentions his engagement at Naples to compose three operas for the Theatre of St. Charles and his opera " Olimpie."

" . . . Je desire bien que votre petit piano soit de votre satisfaction. . . . Choron me dit, qu'il vous avait envoyé deux caisses de papier réglé, comme vous le desiriez : Je voulois le lui payer, mais il me dit que Mequillet l'en avoit remboursé. Cependant je vous envoye avec ma nouvelle partition de F. Cortèz et les oeuvres d'Haydn un peu de papier réglé. . . .

" J'ai enchanté de votre dernière messe, mon cher Neukomm; mais je vous

AUTOGRAPH LETTERS—*continued.*

SPONTINI (GASPARDO L. P.)—*continued.*

assure qu'elle m'a causé beaucoup de chagrin toutes les fois que je l'ai parcourue, me voyant privé de la presence à mes cotés de son illustre auteur, de mon meilleur ami. Nous aurions causé un peu sur vos très ingenieuses idées dramatiques, sur les quelles vous avez basé votre composition. . . . Je n'ai pu vous envoyer la partition de ma bacchanale; les copistes ne m'en ont achevé que deux copies, et j'ai été obligé de les envoyer au Roi de Prusse, et au grand duc de Darmstadt.

" Aussitôt les chaleurs passées je mettrai en repetition mon *Olimpie*, que j'acheve en ce moment, et dont j'ai jetté au feu presque tout ce que vous en connoissiez. . . .

" Je suis engagé à Naples pour aller composer l'année prochain, trois grands opéras pour la théâtre de St. Charles : si j'en ai le temps, j'irai auparavant à Berlin pour monter Olimpie." Etc.

[501] ——— AUTOGRAPH LETTER SIGNED TO "DEMOISELLES ARARD."

2 pp., 4to. N.D. £3 10s

" C'etoit de mon devoir et de ma delicatesse de vous instruire qu'un des premiers marchands de musique m'a proposé de lui faire un nouveau journal de musique italienne, et française de la manière suivante. Deux duos et deux airs par mois sans les parties separées d'orchestre, dont deux morceaux doivent être nouveau de ma composition et les deux autres de la musique qui n'ait parue jamais en France gravée." Etc.

[502] ——— AUTOGRAPH LETTER SIGNED.

1 page, 4to. 15*th October*, 1828. £2 10s

An interesting letter concerning the stage effects for Auber's " La Muette de Portici " (" Mansaniello ") which he was about to produce. Spontini thoroughly disliked this opera, took no trouble about its production, and was much annoyed at its pleasing the public.

" Obligé de faire un plan de répertoire pour les études, les répetitions et les représentations des grands opéras, d'ici à la fin du carnaval prochain; et surtout, afin qu' aucun obstacle n'arrête point la mise, en scene de la *Muette de Portici*, je vous invite instamment à m'écrire cathegoriquement en peu de lignes à quelle époque au juste et certaine vous pouvez livrer au théâtre, *pour les répétitions*, toutes les décorations, machines, pratiquables et accessoires des cinq actes de la *Muette*, y bien entendu le Vesuve." Etc.

AUTOGRAPH LETTERS—*continued.*

SPONTINI (GASPARDO L. P.)—*continued.*

[503] ——— AUTOGRAPH LETTER SIGNED (IN FRENCH) TO M. M. SCHLESINGER.

1 page, 8vo. 31*st August.* N.Y. With Address and remains of wax seal on reverse. £2 2s

A very interesting letter on musical and other matters.

(Trans.) :—" I was wrong, I admit, to have made you, without reflection, an offer which brought upon me great humiliation from you. . . My enormous debt to you can only be cancelled with you yourself, and not by any intermediaries. . . You might, I think, confide your manuscript of Scotch Airs to me (not the English edition, the German one) for one hour at my house. I will return them to you immediately.

" Mr. Panosstia still bears malice towards me, be good enough to tell him of the trouble I have undergone. I am too frank, too sincere, and too confiding for certain persons, and I know several such here. . . ." Etc.

[504] ——— AUTOGRAPH LETTER SIGNED.

1 page, folio. *Berlin,* 14*th August,* 1833. £2 2s

On operatic affairs in Berlin; mentioning that certain circumstances had delayed the Royal sanction of the contracts signed with the Directors of the Royal Theatre of Berlin, but that he is convinced that the sanction will be given. He tells his correspondent to come quickly and not wait for the final confirmation, he must not fail again as he did in 1832 when he failed the Directors of the theatre of his Prussian Majesty.

[505] ——— AUTOGRAPH LETTER SIGNED (IN FRENCH).

1 page, 8vo. 15*th October,* 1833. £1 15s

Concerning the repayment of a loan of 400 crowns he had made to the Intendant General.

[506] ——— AUTOGRAPH LETTER SIGNED TO MESSIEURS GANZ.

1 page, 8vo. 5*th February,* N.D. £1 15s

Asking them to arrange that a young musician should play at their next concert, and objecting that Mlle. Novello should sing the praises of the English King in the presence of the King of Prussia.

(Trans.) :—" I beg Messrs. Ganz to arrange that young Gustav Gareiz should play (a short piece) at their next concert, and to come & speak to me on the subject of the Fest-Marsch; for I should think it rather ridiculous for Mlle. Novello to sing, for the 3rd time in public, in the space of a week, the praises of the English king to the King of Prussia's face."

AUTOGRAPH LETTERS—*continued.*

[507] STRAUSS (Johann, 1804-1849). Composer.

AUTOGRAPH LETTER SIGNED TO MESSRS. COCKS IN LONDON.

1 page, 4to. *Louvain, 16th April,* 1849. £2 2s

An interesting letter to his London Music Publishers, announcing his intended arrival in London and sending the programme for his first concert. Also asking his correspondent to choose " decent lodgings " for him.

[508] STRAUSS (Richard, born 1864.) Famous Composer and Musician.

AUTOGRAPH LETTER SIGNED TO AUGUST HEYL.

4 pp., 8vo. *Munich, 11th February,* 1887. With addressed envelope. £10 10s

A remarkably fine letter on musical matters, referring to some of his early work.

(Trans.) :—" You will have gathered . . . how my symphony fared in Hamburg, and especially the sort of enthusiasm which Hamburg manifests for our honoured master, Bulow. . . . I have come to the conclusion, from the wonderful ' Carmen ' performance that Bulow could never, for any length of time, be a repertoire conductor; it would wear him out. . . .

" Aug. Bohme has taken great interest in me at Hamburg and will probably arrange a performance of my ' Wanderers Sturm Lied ' by the local ' Cecilian ' Society. I found the Committee of Gewandhaus at Leipzig very favourably disposed towards a performance of my symphony, in consequence of the Frankfort success. Hamburg has pleased me much—a veritable metropolis—oysters delicious! Please tell Fleisch I greet him cordially. I have not met the ' Dead Guest.' I spoke to Bohme about this ' Dead Guest.'

" I am just reading the proofs of my songs, Op. 10, which will perhaps appear in three weeks' time. In March, at the local Academy, the first performance of my ' Fantasie aus Italien ' will take place." Etc.

[509] ——— AUTOGRAPH LETTER SIGNED (IN GERMAN).

3 pp., 8vo. *Palermo, 9th May,* 1893. £7 10s

An interesting letter written whilst visiting Sicily, and comparing that country with Egypt; also referring to his work which was " thriving well."

(Trans.) :—" . . . I have now been nearly all over Sicily; Taormina was splendid. . . In Syracuse I was especially delighted with the journey by boat on the Anopo River through the Papyrus and the flower decked forests; in Castrogiovanni from whose inn there was a wonderful panorama, I spent the night almost as if I were in Arabia. Girgenti has till now made the greatest impression on me;

(Continued over)

AUTOGRAPH LETTERS—*continued.*

STRAUSS (RICHARD)—*continued.*

high up the mountain on the loneliest with its poetically placed Greek temples; I arrived in the evening of the day before yesterday and am decently accommodated for the first time (in the Hotel des Palmes)—Good Heavens! how much further they are advanced in Egypt with regards to the satisfaction of the simplest requirements of life; what disgraceful railways here, what beds, what dirt! You cannot enjoy the meat and even the oranges are sour! I must in general confess that after the wonderfully poetical inspiring landscape of Egypt I do not enjoy Sicily with its ostentatious theatrical looking landscape out of Fra Diavolo. . . .

"I intend to stay here where I am alone at last till the end of May and then go over to Florence. My work is thriving well, and I shall finish the 2nd act here. Then I shall have a pause and finish in July." Etc.

[510] STUART (Charles Edward, 1720-1788). "The Young Pretender."

CRYPTOGRAM IN THE FORM OF TWO STAVES COVERED WITH MUSICAL NOTES WHICH WHEN FOLDED IN A CERTAIN WAY READS "CONCEAL YOURSELF YOUR FOES LOOK FOR YOU."

1 page, 8vo.

(SEE ILLUSTRATION OPPOSITE.) £35

A remarkably ingenious form of secret writing used to convey a warning to the young Prince after the collapse of his cause.

[511] SULLIVAN (Sir Arthur S., 1842-1900). Celebrated Musical Composer.

AUTOGRAPH LETTER SIGNED TO ARCHDEACON FARRAR.

½-page, 8vo. *London, 19th February,* 1890. 12s 6d

"I send the enclosed, wishing you God speed in your good work."

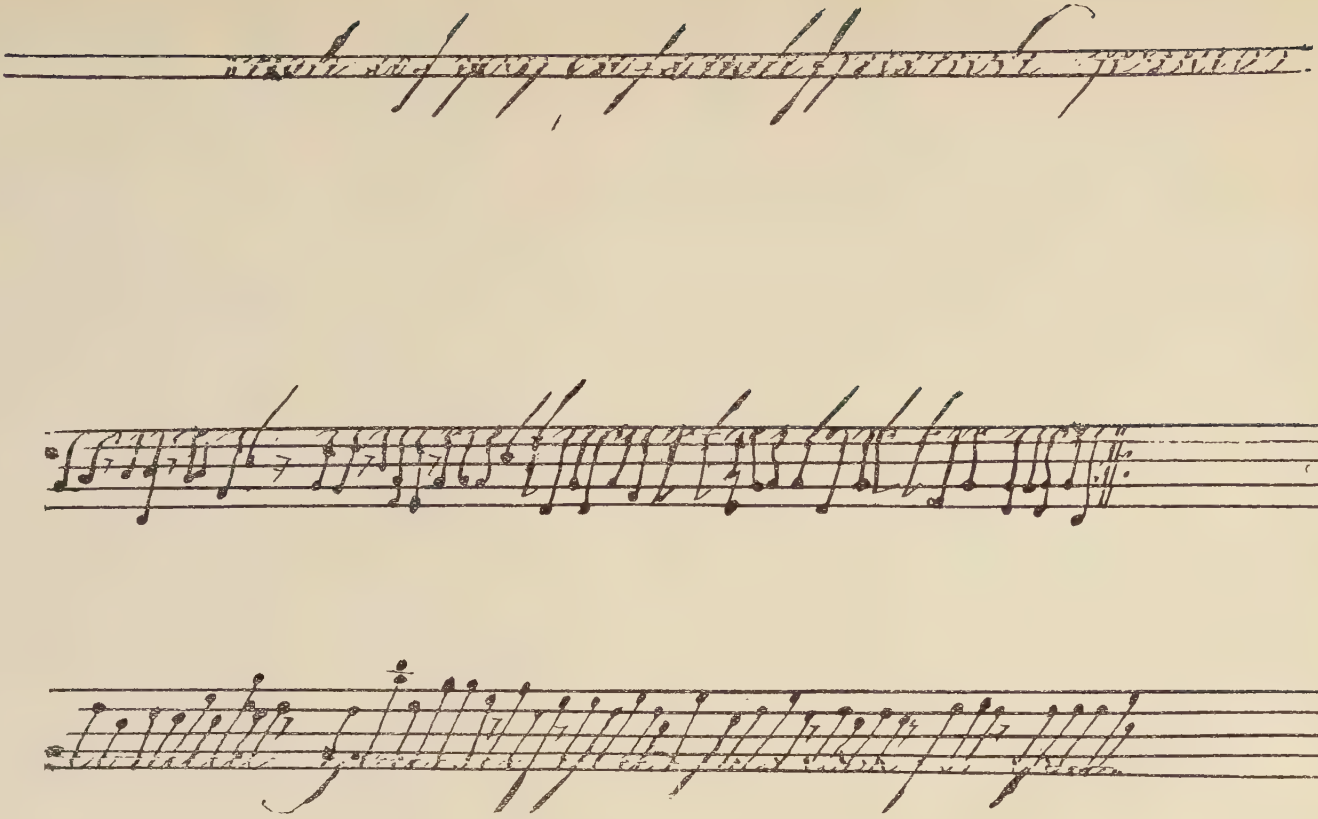
[512] SVENDSEN (Johan, 1840-1911). Famous Musical Composer. Composed "Romeo and Juliet," a fantasie for orchestra.

AUTOGRAPH LETTER SIGNED (IN DANISH) TO THE STAFF OF THE ROYAL THEATRE.

1 page, 4to. *Copenhagen, 26th August,* 1900. 12s 6d

(Trans.) :—"I beg to thank you heartily for the attention you have paid to the funeral of my father.

"On my own behalf and on that of my family."



STUART (CHARLES EDWARD). "THE YOUNG PRETENDER."

Original musical cryptogram sent to Prince Charles as warning.

I. Shows cryptogram as sent to Prince Charles.

II. Shows cryptogram when folded to read as warning.

See Item No. 510.

AUTOGRAPH LETTERS—*continued.*

[513] THALBERG (Sigismund, 1812-1871). Famous Swiss Composer and Pianist.

AUTOGRAPH LETTER SIGNED TO "MY DEAR ADDISON."

1 page, 8vo. N.D. 18s

With caricature of his head between initials for his signature.

"I was in hopes till this moment to be able to meet you on the day mentioned, but I am sorry to say it is utterly impossible." Etc.

[514] THOMAS (Charles Ambroise, 1811-1896). French Composer.

AUTOGRAPH LETTER SIGNED (IN FRENCH).

2 pp., 8vo. N.D. £6 6s

Concerning a telegram which he had sent to Souzogno and which read :—

"Très heureux de l'accueil fait à hamlet et du grand succes de mes eminents interprètes. Priere de leur transmettre mes vives felicitations et tous mes remerciements."

[515] ——— AUTOGRAPH LETTER SIGNED.

2½ pages, 8vo. *Paris, 10th June,* 1873. £3 10s

Mentioning his well-known opera, "Mignon."

"Je sais que vous avez lu ma partition avec la plus bienveillante sympathie, et que vous donnez tous vos soins si precieux à la bonne exécution de *Mignon.* J'apprends que votre admirable orchestre vient de faire une merveilleuse lecture; de pareils artistes ne peuvent que vaincre avec un chef tel que vous." Etc.

[516] ——— AUTOGRAPH LETTER SIGNED TO THE DIRECTOR OF THE OPERA.

1 page, 4to. *Paris, 12th September,* 1883. £2 10s

"Mr. Meneray fils, l'un de nos employés au Conservatoire, sollicite une des places vacantes au contrôle de l'opéra. Plusieurs de nos employés étant, de longue date et aujourdhui encore attachés aux deux administrations, j'ose vous prier de vouloir bien, si cela est possible, prendre en considération la demande de Mr. Meneray fort recommandable sous tous les rapports."

AUTOGRAPH LETTERS—*continued.*

THOMAS (CHARLES AMBROISE)—*continued.*

[517] ——— AUTOGRAPH LETTER SIGNED.

1 page, 8vo. *12th August,* 1859. £1 1s

Thanking his correspondent for a gift of cigars, and continuing :—

" Puisse-je voir mon aimable *Gennaro* et notre nouvelle pièce ne pas disparaitre comme eux en fumée ! "

[518] TIETJENS (Therèse, 1831-1877). Celebrated Operatic Singer. AUTOGRAPH LETTER SIGNED TO MRS. JOHNSON.

2¾ pp., 8vo. N.D. £1 1s

" Mr. Mapleson has written to you telling you all I require, but there is a slight change viz. my niece and Miss Drasdill intend going down on Saturday and will arrive at 4 o'clock, will you kindly therefore have some dinner ready for them, and if Mr. Johnson would be kind enough to send a Cab to meet them I should be much obliged.

" Please let the rooms be arranged as follows.

" My room to have (as I wrote before) one bed only in order that I may have plenty of room to dress in.

" Sig. Bossi's room for Mr. Mapleson.

" Mary's room as before (my maid).

" The room used by my manservant last Festival please arrange for Miss Drasdill and my niece." Etc.

[519] ——— AUTOGRAPH LETTER SIGNED TO LADY PANMURE.

2 pp., 8vo. *25th April,* 1862. £1 1s

Declining to sing at a benefit concert.

" . . . I shall be unable to give my services for the benefit concert you propose for two reasons, viz. first I am bound to Mr. Mapleson and may not sing out of the theatre without his consent, and secondly my duties are so many I have not a moment to spare." Etc.

[520] ——— AUTOGRAPH LETTER SIGNED TO " DEAR SIR MICHAEL."

2 pp., 12mo. *London,* N.D. £1 1s

" I have received a call to attend the Rehearsal for Handel Festival tomorrow, this I regret I shall be unable to do on account of the morning concert at St. James's Hall." Etc.

AUTOGRAPH LETTERS—*continued.*

Verdi's Opinion of Wagner's "Trash."

[521] VERDI (Giuseppe, 1813-1901). The Famous Italian Composer.

Autograph Letter Signed to Leon Escudier.

2½ pp., 8vo. *Turin, 22nd March,* 1861. £10 10s

An extremely interesting letter of unusual interest, mainly referring to Wagner and his work.

(Trans.) :—" What you say about Wagner's fiasco is quite true; also the affair of the Ambassadress of Austria; but the tale of the officer who never trembled in the Crimean War or at Solferino but was afraid of Wagner's music must be of your own invention. Apart from that it is highly pleasing and witty as are all your letters, and I laughed about it for half an hour.

" I am further displeased that Tannhäuser has not met with a good reception, as otherwise I should have come to hear it and to learn how the Music of the Future is being created.

" What fine big words! And what tosh!

" But instead of making such a fuss and preaching about the present and future and past, is'nt it better to write music as it comes from the mind and the heart and leave the public to judge it as it likes?

" This advertising and this boasting is so very objectionable on the part of the apostles of Art who would almost make art unpopular, were it not for the fact that from time to time the public passes judgment on it.

" I have never seen a note of Wagner, but I have read his Drama. By God! I have never come across similar trash! When I was three years old my grandmother used to tell me tales a thousand times more interesting!

" You ask me to write for the Opera Comique. My dear Leo, I have no desire to write, and should I at any time wish to write for Paris, I should much prefer the Opera. But I should want the Opera directed in my own way, and I should want to write as I feel about it.

" Of politics you know as much as I do. May Heaven grant that the Emperor quickly withdraws his troops from Rome before things get entangled in Naples. If we can go to Rome soon, all will be well, and then we shall truly be able to sing Osianna."

[522] ——— Autograph Letter Signed to Professor Luceardi.

2½ pp., 8vo. *Genoa, 21st September,* 1872. £7 10s

An interesting letter referring to the performance of the composer's opera " Aïda " at Rome.

(Trans.) :—" On my honour, I think you are half crazy! What are the interests contrary to giving ' Aïda ' in Rome? It is certain that without sufficiently good conditions ' Aïda ' cannot and in fact will not be given. But a good Impresario ought to be found who is capable of providing the right artists.

" With an orchestra and a choir such as you have now in Rome, a good execution of the opera would not be possible.

" But give us an orchestra such as we have at Milan and singers like Waldemar Pandolfini and a setting like that of the Scala, and there will be no obstacles in the way."

AUTOGRAPH LETTERS—*continued.*

VERDI (GIUSEPPE)—*continued.*

[523] ——— AUTOGRAPH LETTER SIGNED (IN ITALIAN).
1 page, 8vo. *29th May,* 1889. £3 3s

Expressing his regret that the forms of the three Nocturnes are not ready. If the available forms should be of the same quality and price the writer would like them to be sent to him under the condition that he may return them if they are not satisfactory.

[524] ——— AUTOGRAPH LETTER SIGNED TO M. ESCUDIER.
1½ pp., 8vo. *Paris, 23rd May,* 1847. £3 3s

Thanking his correspondent for the letter giving news about Jenny Lind. Mentioning his intention of going to London soon from where he may return to Paris for a month's sightseeing and resting.

"I intend to try for once in my life what it means to lead the life of a gentleman."

[525] ——— AUTOGRAPH MUSICAL QUOTATION SIGNED FROM HIS "LA TRAVIATA."
10 bars on 1 page, oblong 8vo.
London, 25th April, 1862. £1 10s

An interesting specimen being a quotation from Verdi's "La Traviata."

[526] VIVALDI (Antonio, died 1743). Famous Violinist and Composer.

AUTOGRAPH LETTER SIGNED.

4 pp., 4to. *Venice, 16th November,* 1737. £8 10s

An exceptionally interesting letter giving many important features of the writer's personality.

He appeals for the patronage and help of his correspondent in his deplorable misfortune. Cardinal Ruffo had given orders for his opera to be suspended in Ferrara because Vivaldi, though religious, did not attend mass and was a friend of the singer Giro.

As to the second charge he maintains the performance of the opera would be impossible without Giro, as no other prima donna could be found. His reason for not saying mass is that he has suffered from an inherited infirmity which prevents him from attending mass. He points out that the Cardinal's action will mean ruin to him, as he has to meet very heavy expenses.

AUTOGRAPH LETTERS—*continued.*

[527] WAGNER (Richard, 1813-1883). The Composer.

A Remarkable Collection of thirty-two Letters, comprising Thirty Autograph Letters Signed and two Letters Signed written to H. T. Winckler, Louis Spohr, Carl Gaillard, Franz Huffer, Mr. Pluddemann, Mr. Mathieu, Herr Reimann, J. F. Champfleury, Carl Voltz and Hans Richter.

64 pp., 12mo, 8vo, and 4to.

1841-1882. £365

A collection of letters of most unusual interest and importance. Wagner speaks of the rights of his opera "Rienzi," to which he refers as his most mature and carefully finished work. He is developing a plan for his next work ("The Flying Dutchman"), mentions the proposed production of "Tannhäuser," and the possible production of "Tristan" at Venice; concerts at Darmstadt and before Prince of Hohenzollern-Hechingen; the struggle to obtain the production of his works in Paris, speaking bitterly of France and the French people; the command performance by Napoleon III of "Tannhäuser"; and the royalties on "Meistersinger," "Rienzi," "Tannhäuser," "Flying Dutchman," "Lohengrin." He sends a letter of appreciation to Louis Spohr, refers to the arrangements for the Bayreuth Festival when Niebelungen was performed.

(Trans.) :—"I am about to take leave of my wife to go to Hamburg to conduct the first performance of my Reinzi. I am surrounded with troubles and worries; my publisher chases me everywhere with proof sheets, etc.; then your paper came into my hands with the latest reports about my 'Dutchman,' a feeling overpowered me towards you that I cannot possibly call mere gratitude. . . Your sympathy for me is of so inspiriting effect upon me that it is like the impression made by a splendid work of art which thoroughly inspires me! Such stimulating emotions bear good fruit, for they are very productive, let us wait and see what I shall produce in gratitude to you."

(Trans.) :—". . . My old acquaintance Hoffman, at present the director of

AUTOGRAPH LETTERS—*continued.*

WAGNER (RICHARD)—*continued.*

'Josephstadt' theatre has asked my permission to produce my Tannhäuser at this theatre. I confess to you that I should have no objections to this if I had not heard from my friend Liszt that you had been taking great trouble in preparing my opera for the 'Kaernthner Thor' theatre. So that I may not upset your plans in any way I think the best I can do is to leave the decision to you. If you think you can soon produce Tannhäuser at the Kaernthner Thor theatre, it is a question as to whether it being performed beforehand at the 'Josephstadt' theatre would interfere with your plans." Etc.

(Trans.) :—" . . . It is absolutely necessary for my undertaking to be in May and your statement that you could not come before the beginning of June was the first obstacle to the fulfilment of my plans I saw that I must give up all hope of the co-operation of the singers from the State opera house of Vienna, and consequently had to devise a new plan, and this is : to give a first performance of Tristan and Isolde under my personal directions, I see no chance of giving it anywhere in Germany, and as Mr. Eckert has not answered my request to let me know if it were possible in Vienna, I have simplified everything and engaged the caste necessary for a performance of Tristan to repeat it about six times, and chosen such artistes who could promise their co-operation from the middle of April till the end of May." Etc.

(Trans.) :—" I trust you will find no difficulty in securing for me, for the performing rights of my opera 'Rienzi' a fee of one thousand francs. I have been much gratified to receive assurances repeatedly from Weimar that my Operas have been for a number of years of exceptional pecuniary advantage to the Grand-Ducal Theatre, so that I cannot do otherwise than surmise that the management will gladly avail itself of this opportunity of also granting me some benefit, especially as this is an opera which can be considered a 'draw' and for which I am, nevertheless, not asking more than other good theatres have paid me. . . .

" The above mentioned sum would at this moment be of great service to me." Etc.

(Trans.) :—" . . . I have daily rehearsals which are of course very trying, but which I manage somehow. Unfortunately, I am still behind with my work for Tannhäuser because I have neither the muse nor the time for it. It will be the beginning of February before the performance is ready." Etc.

(Trans.) :—" . . . Tannhäuser will probably be performed on the 25th of this month. I am expecting an exceptionally fine performance. Nevertheless, my future causes me much anxiety. I can see no suitable spot in Germany for the production of my new works." Etc.

AUTOGRAPH LETTERS—*continued.*

WAGNER (RICHARD)—*continued.*

[528] ——— AUTOGRAPH LETTER SIGNED.

2 pp., 8vo. *Bayreuth, 1st October,* 1879. £8 10s

As to an article he was writing for the Bayreuth newspaper.

(Trans.) :—" I am ready with the outlines of my open letter to you and am now working it up for print. My idea is to use the little pamphlet, as a supplement to the ' Bayreuth Leaves ' in 1,700 copies, and also in as many other papers as you consider advisable. The printing will be done here. I hardly think that the advantage which selling it through booksellers might have would outweigh the advantage to be gained from sending out gratis copies direct to you. I beg you, dear Friend, to decide about that as I cannot make up my mind whether, on the other hand, a public sale after a great deal of advertising might not be equally advantageous for disseminating it." Etc.

[529] WEBER (Carl Maria Von, 1786-1826). German Musician.

AUTOGRAPH LETTER SIGNED TO BARON VON BUDBERG.

2 full pp., 4to. *Circa* 1820. *Bound, together with two portraits, in full brown morocco.* £10 10s

A very fine and long letter concerning Weber's work, and referring most pathetically to the fact of his declining health. He died in 1826, at the early age of thirty-nine, and for some years previous to his death he suffered considerably from severe lung trouble.

At the time of writing this letter Weber was living at Dresden in the capacity of Director of the Royal Opera. Many of his most famous works were written during this period, including a number expressly composed for the King of Saxony.

(Trans.) :—" . . . Fate wills it that as far as my relations and friends are concerned, it is almost as though I were no longer on this earth. If you could just spend a week with me, see everything that pours in on me, what exertion of mental and bodily strength it requires to get through the most pressing affairs, you would pity me and not think I exaggerate when I say that often I would give up all I have done to be able to live quietly like other people. In any case you may believe in my friendship and esteem for you.

" I have been so busy that I have not written any music for a year. In this state of affairs I cannot see how to accept your invitation to London. Besides which

AUTOGRAPH LETTERS—*continued.*

WEBER (CARL MARIA VON)—*continued.*

I have to complete the unfinished Opera of Theodor Hell for my King. You see that I am engaged for some time. Your beautiful poem gave me a lot of pleasure but it belongs to that class of work that we have discussed together, I think, which I consider the dramatical; such as Orpheus, the strife of the Minnesingers, Apollo's Competition Song, etc. I should never venture to compose such a work, and you must not consider it want of esteem for your work when, with the heartiest thanks for all kindness, I refuse to work at it." Etc.

[530] ——— AUTOGRAPH LETTER SIGNED (IN GERMAN).

1 page, 8vo. *Venice, 20th February,* 1817. £10 10s

A friendly and important letter on the advertisement of the writer's opera "Undine" in his correspondent's paper, also mentioning Meyerbeer, who wants to send an article on the Carnival, and thanking him for his correspondent's charming tales, which he greatly enjoys in his leisure hours.

[531] ——— DOCUMENT SIGNED (TWICE) WITH FOUR LINES IN WEBER'S AUTOGRAPH.

2 pp., 4to. *Dresden, January,* 1826. £7 10s

Being one of the circular letters sent to the theatres, concerning Weber's works which had been produced at a number of theatres without his permission. Mentioning his opera "Oberon."

(Trans.) :—"As, except in France and England intellectual property is not in any way protected from thievish attacks; piratical copyists and unprincipled publishers, such as Zulchner in Mayence, having by their importunity induced even first-class theatres to procure my works in an unlawful way; I am, therefore, obliged to take some measures, and to trouble you with this circular; while at the same time I have the honour to inform you that the opera of Oberon, composed by me for London, and prepared for performance in Germany . . . is only legally to be had from me." Etc.

AUTOGRAPH LETTERS—*continued.*

[532] YANIEWICZ (Felix, formerly Janiewicz, 1762-1848). Polish Violinist and Composer. Came to London from Paris during the Revolution.

AUTOGRAPH LETTER SIGNED TO MR. BIRCHALL, MUSIC PUBLISHER.

3 pp., 8vo. *Edinburgh, 7th January,* 1821. With address on flyleaf. £1 1s

"I have forwarded to you . . . 25 copies of the 'Lancers Quadrille,' with five new Quadrilles, and six copies of a new Polonaise. I hope you will oblige me by pushing the sale of the Quadrilles as much as you can—this is the first time the 'Lancers Quadrille' has been correctly published. I have written to Mr. Willis of Dublin, and Mr. Whitaker, to discontinue the sale of my air, which they have printed under the name of the 'Lancers Quadrille'—and I must earnestly request you will not sell the air in question, called the 'Polish Rondo' unless published by myself." Etc., etc.

The letter bears a small filing hole, but not interfering with the text.

[533] ZARLINO (Gioseffe, 1517-1590). One of the most learned musical theorists of the 16th century.

THREE AUTOGRAPH LINES UNDER THE WILL OF VICENZO DIEDO, PATRIARCH OF VENICE.

1*st December,* 1559. £10 10s

Confirming the authenticity of the handwriting and signature of Gaspare Piccolomini, the Secretary of Vicenzo Diedo.

[534] ZINGARELLI (Niccolo, 1752-1837). Italian Musician and Composer. Teacher of Bellini.

AUTOGRAPH LETTER SIGNED (IN ITALIAN).

1 page, 4to. *Naples, 26th December,* 1834. £3 10s

A fine and interesting letter to the composer Merlucchi at Dresden, sending him the MS. of a work which he has written for the King of Saxony.

"It is now up to you to watch over my endeavour, you will have the kindness to have my manuscript copied; you know my handwriting, and can therefore see to the correctness of the copy, especially with regard to the Tempi."

ADDENDA.

XIVth Century Livre d'Heures from the South-East of France, with 12 miniatures in a most remarkable style

[535] HORAE B.V.M. AD USUM ROMANUM CUM CALENDARIO.

Manuscript on vellum, written in bold Gothic characters in black and red, 15 lines to a page, 147 leaves (including five blank).

12 fine, most richly illuminated minatures in an archaic style of unusual individuality; all with elaborate wide borders of minute ivy-leaf design in burnished gold interspersed with varicoloured flowers and with a number of tiny grotesques, animals, figures, etc. Calendar in red and black, initials in burnished gold, red and blue, on background of pen-work. At the foot of the first page after the calendar is painted a coat of arms.

[South-East France (Carpentras?), late XIVth Century.]

(SEE ILLUSTRATION, PLATE NO. XLII.) £250

This Book of Hours is certainly one of the most interesting we have handled, the miniatures being in a most unfamiliar style, which we have been unable to match. There is little doubt that the manuscript was executed in the neighbourhood of Carpentras, 15 miles north-east of Avignon, for the only Saint of purely

(Continued over)

HORAE B.V.M.—*continued.*

local veneration contained in the calendar is St. Siffrein, bishop of Carpentras (feast day, 27 November), to whom was dedicated the cathedral of Carpentras, rebuilt 1405. The minatures are refreshingly strange to the eye familiar with French Horae. They do not seem pure French, and suggest that the artist had acquaintance with Italian and Spanish paintings. The style of the miniatures is archaic: the small figures, delicately and precisely delineated and stiffly placed, give the appearance of early XIVth century work. The costumes are the modes of the period—the Virgin Mary is very much a French lady of the XIVth century. The backgrounds to the miniatures are very unusual; once or twice the gold and diapered backgrounds make their appearance, but for the most part the backgrounds are out of the ordinary, the most striking being the one of blue sky with formal white clouds. Another surprising feature of these miniatures is the *pointed* beard which the artist has given to God, Jesus, and other male figures. The colouring of the miniatures is unconventional, the use of yellow paint where usually gold is found is quickly remarked and especially pleasing.

The subjects of the twelve miniatures are :—

1. The Annunciation.
2. The Nativity in the stable at Bethlehem.
3. The Angel appearing to the Shepherds.
4. The Presentation in the Temple.
5. The Adoration of the Kings.
6. The Coronation of the Virgin.
7. The Crucifixion, the Blessed Virgin and St. John standing beside the Cross.
8. The Almighty holding up Christ on the Cross, the Holy Ghost at Christ's Head.
9. Choir chanting over a catafalque covered with a blue pall spangled with fleurs-de-lys.
10. King David praying, his harp behind him, before him is the Host in a golden chalice.
11. The Virgin and Child in a golden chair, the Child has his left arm round the Virgin's neck and holds the orb in his right hand.
12. The Virgin with the Child feeding at her breast. [This miniature is followed by a long prayer to the Virgin in French verse, written in another hand to the rest of the MS.].

The Adoration of the Kings is a little damaged, and one or two other miniatures are slightly rubbed. The borders are extremely wide and in consequence most of them are cut into a little at the top.

[536] SOUTERLIEDEKENS GHEMAECT TER EEREN GODS OB ALLE DIE PSALMEN VAN DAVID, tot stichtinghe en een gheestelike vermakinghe van allen Christen menschen.

Printed in red and black, with the music printed throughout in square notation on five staves printed in red. A woodcut of King David on title.

8vo. *Half calf.*

Antwerp, Symon Cock, 1540. £42

Nijhoff-Kronenberg 1916. Of the nine editions known (mostly by one or two copies only) this is the only one comprising 192 leaves and printed in red and black with foliation. This edition is considered the second by Dr. Scheurleer in his monograph on these *Souterliedekens*.

This curious Psalmbook, the text of which is a rhymed translation of the Psalms (Souter = Psalter) into Dutch, probably by Willem van Zuylen van Nyevelt, is of exceptional value for its music. Each of the 150 Psalms has its own melody printed with it and these tunes are certainly based on very ancient folksongs, arranged probably by Clemens non papa and Tilman of Soest.

An excellent fresh and clean copy.

[537] AUBER (D. F. E.). Famous French Composer. LEICESTER, ou le château de Kenilworth. Opera en trois actes, représenté pour la première fois à Paris sur le théatre de l'Opéra-comique, le 25 Janvier 1823.

The Original Manuscript Score in the Autograph of the Composer, Daniel Auber, together with the Words of his Opera, which were composed by Scribe; the words are in his handwriting.

Written on 455 pages, 4to. *In the original boards.*

1822-23. £150

This is one of the most famous compositions of the musician Daniel Auber, and is especially interesting as it deals with Robert Dudley, Earl of Leicester, and his loves with Queen Elizabeth. Also Sir William Cecil, Amy Robsart, Sir Walter Raleigh, and the English Court.

The period taken up by the Opera is when Queen Elizabeth paid Robert Dudley, Earl of Leicester, a visit at Kenilworth. This was in July, 1575. It was at the time of this visit to Kenilworth that Shakespeare, then a youth of eleven, is supposed to have been a spectator of the fantastic pageants, masques, and fireworks with which the Queen was entertained in Kenilworth Park during her stay, and to which references have been justly detected in Oberon's Vision in "Midsummer Night's Dream."

Daniel Auber, the composer of this Opera, was born in 1782. In 1820 he formed a friendship and artistic alliance with Scribe, one of the most fertile playwrights and the most skilful linguist of modern times. To this union the present opera owes its existence.

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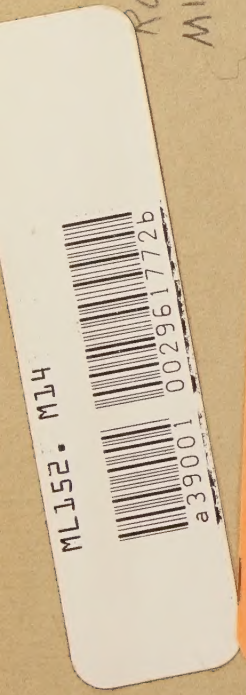

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